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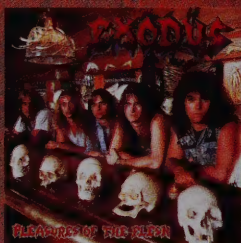


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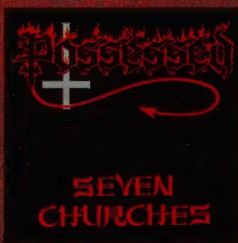
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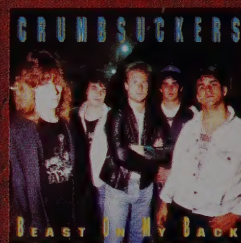
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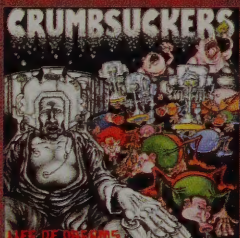


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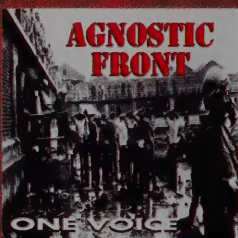
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**COPY EDITOR:** Charla Hudson

**ART DIRECTOR:** Frank Cafiero

**PHOTO EDITOR:** Debra Trebitz

**CIRCULATION MARKETING DIRECTOR:**  
Marty Puntus

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210 Route 4 East, Suite 401  
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### **ADVERTISING REPRESENTATIVES**

#### **NATIONAL ADVERTISING DIRECTOR**

Mitch Herskowitz  
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#### **WEST COAST REPRESENTATIVE**

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#### **CONTRIBUTING EDITORS**

Vinny Ceccolini, Gail Flug, Lou O'Neill Jr., Jeff Kitts, Anne Leighton, Kevin Michaels, Pat Mitchell, Patti Romanowski, Pamela Shaw, Michael Shore, Jodi Summers.

#### **CONTRIBUTING PHOTOGRAPHERS**

Nick Charles, Tony Cutajar, Annamaria DiSanto, George DeSota, Rick Gould, Ross Halfin, William Hames, Nader Hashimoto, Glen LaFerman, Robert John, Gene Kirkland, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Greg Maston, Jeffrey Mayer, Lynn McAfee, David McGough, Ken Settle, Starfile, Anthony Stroppa, Jodi Summers, Jeff Tisman, Marty Temme, Chris Walter/Photofeatures, Mark Weiss, Frank White, Neil Zlozower.

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## SABBATH RULE!

For a long time I felt like I was born 15 years too late. I was too young to have seen Zeppelin. I was way too young to have seen Hendrix. Hell, I was too young to have caught the Roth-era Van Halen. But my biggest regret of all was that I never had the chance to see the original Black Sabbath perform on stage. Back in the mid-'70s they must have been awesome! But now I do

have that chance, and I'm diggin' it! With Ozzy back, Sabbath once again rule!

Ted  
Boston, MA

I've got to admit that of all the "old" bands that have reformed in recent years—including Kiss—Black Sabbath seem to really have it together. For my taste, Kiss is trying too hard to recap-



## Kiss: Trying too hard?

ture something from 20 years ago. Sabbath just seems interested in playing great rock and roll. I love Kiss, but I've really gotten a new respect for Sabbath. They're still the best heavy metal band of all time.

Kitt  
Durham, NC

Why don't you guys write more about Silverchair? What's the matter, they're not the "flavor of the month" anymore? Get with it. Silverchair's fans are still loyal and we're waiting for the band's third album to arrive. When it does we'll prove that these Aussie sensations will be bigger than ever!

Bobby,  
Cleveland, OH

Monster Magnet blow every other group on the planet away! It's time you learn that...or die!

Rico  
Boston, MA

## METALLICA MUSINGS

My friend just bought me a copy of Metallica's **Garage Inc.** for my birthday, and I think it's the best! I really didn't know too much about a lot of the

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bands on there, but after hearing Metallica play their songs, I want to go out and buy their albums too. Maybe more bands should do an album like this— that way their fans will learn a lot more about rock and roll history.

Mary  
West Orange, NJ

Metallica are gods! Everything they do is touched by pure brilliance. There's never been another band as clever and as understanding of the heavy metal form as Metallica. Let's all worship at their feet.

Big "B"  
San Antonio, TX



### Monster Magnet: Blowing everyone away.

I'm really mad at Metallica. They're one of my favorite bands, but I like them because of *their* music, not somebody else's. If I want to hear Motorhead, I'll buy a Motorhead album. If I want to hear Thin Lizzy, I'll buy a Thin Lizzy album. I don't want to buy a Metallica album to hear those bands...or at least their songs. That's why I don't like **Garage Inc.** I know Metallica's done albums like this in the past, but as far as I'm concerned, they're a rip-off.

Brian  
Toronto

I hear that White Zombie has broken up. That sucks. I was just getting into their music, and now I find out that they're gone. What are bands thinking when they break up when they're still selling a lot of records? Does Rob Zombie think he'll be more successful as a solo artist? I doubt it.

### YOUNG BLOOD

I've been a hard rock/heavy metal fan for the last 10 years. I caught the tail end of the '80s "hair metal" movement, and I lived through all the grunge and industrial stuff. Now, thanks to a lot of young, hungry bands

it looks like real heavy metal is coming back. I love Sevendust, Rammstein and Fear Factory. There are a lot of groups who are making sure that this generation of fans know what real rock and roll is all about.

Chris  
Sacramento, CA

I saw Rammstein on the *Family Values* tour, and they rocked! I didn't understand a thing they said on stage, but then I *usually* don't understand what a band says on stage. They played with a lot of energy and they were so LOUD!

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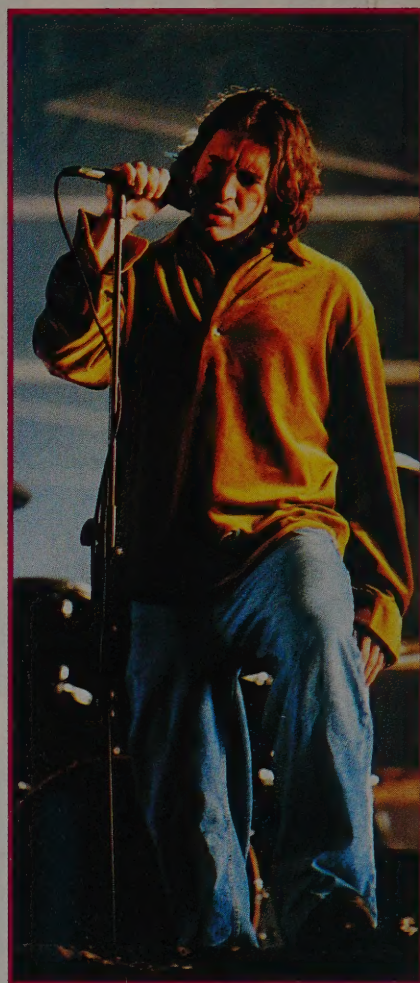
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## Creed: Indeed!

My ears rang for a week. That was really cool.

Mike  
Denver, CO

Why don't you write more about Creed? I think they're one of the best bands I've ever heard. Their music is dramatic and powerful. And they look good too!

Cindy  
Phoenix, AZ

## MANSON vs. OMEGA

Sometimes Marilyn Manson scares me. I really like his music, but he's just so creepy. I'm not used to looking at a man with breasts— even if they are plastic ones. It's hard for me to really like Manson because some of my friends think he's too weird.

Butch  
Hollywood, FL

Marilyn Manson is Omega. I understand his message. I will comply. Manson sees the future. He is our leader. We will comply. Resistance is futile.

MM  
Baltimore, MD



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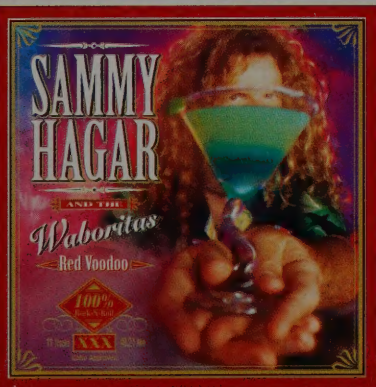
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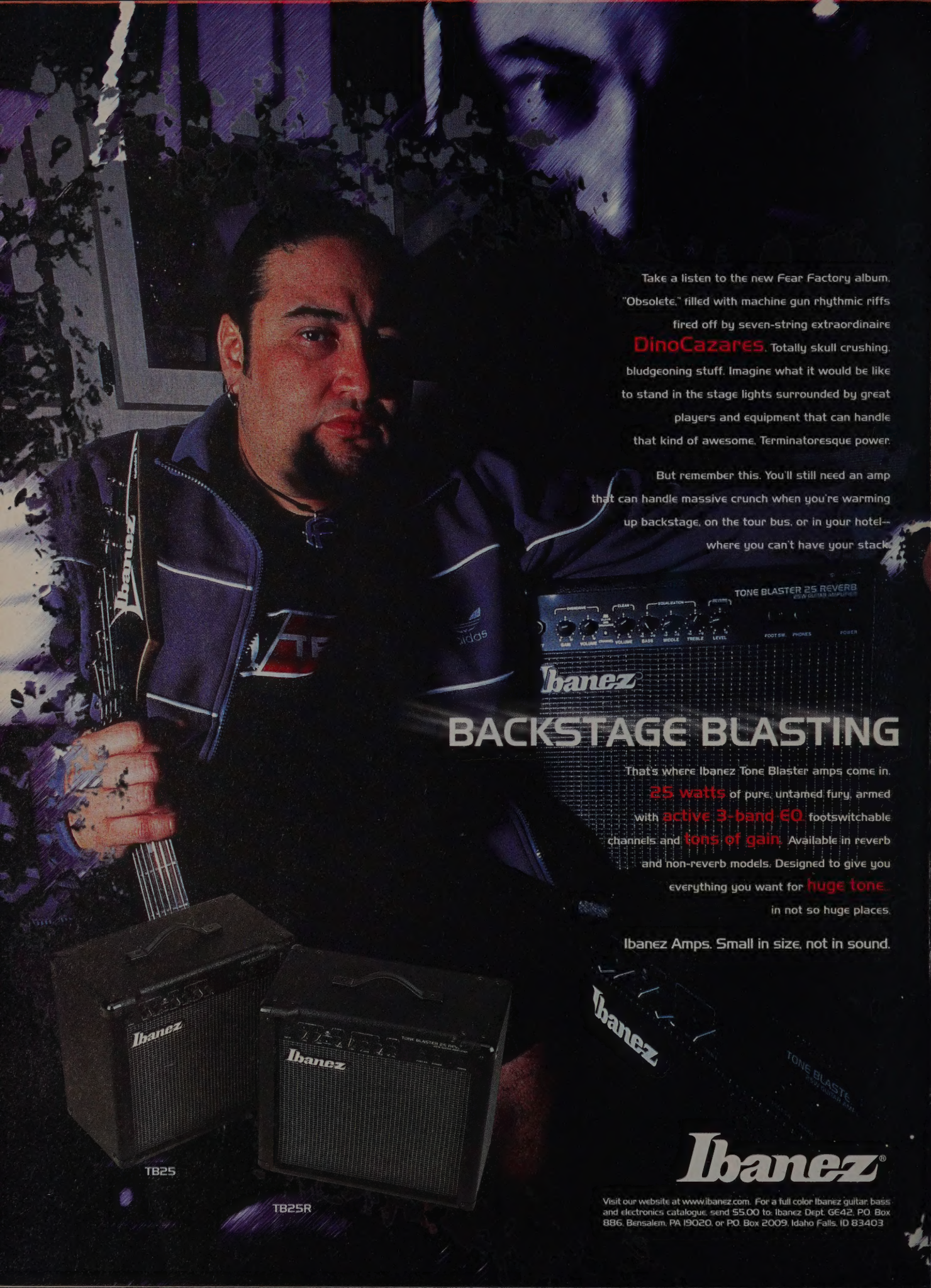


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# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

**INSIDE STUFF:** Month after month, or is that year after year, your reporter has repeatedly asked, "What ever happened to Axl Rose?" As we all know well, the erstwhile leader of El Lay's Guns N' Roses has been missing-in-action for many years.

Now, Cyclops, our snoop in the Golden State of California flashes it looks as if Axl and friends (ain't no more Guns here) will be back in the studio and recording by the time you read this. "He was in pre-production forever," our one-eyed mole lamented, "and it made everybody nuts! There's a chance, but not a certainty, that the new CD may be out by the end of '99.

Thanks Cyclops—don't mean to be distrustful, but like Harry Truman, the man from Missouri said, "Show me!" I'll believe it when you show me. Anyway the "New" Guns are said to be, guitarist Robin Finch, bassist Tommy Stinson, drummer Josh Freeze and keyboard player Dizzy Reed. Finch was formerly with Nine Inch Nails. Tell you one thing though, it's sure nice not having to ask, "Whatever happened to Axl Rose?" At least for now...

\*\*\*

**QUICKIE QUIZ:** Last month, we asked you for the name of that great band from the Northwest who sold the most discs in its debut week? The correct answer is Pearl Jam and the album was *Vs.* This month, tell us the name of Steve Tyler's oldest daughter? Answer next month.

\*\*\*

**SECRET STUFF:** A crazy rock star—or so he thinks—is really acting crazy. Spies say he has actually asked a slew of doctors and scientists if they could clone him. My gosh!

\*\*\*

**ROCK WIRE REPORT:** Courtney Love went whack-a-ding-hoy at the recent **Billboard Awards** show out in Las Vegas. We won't print the words Ms. Courtney spewed, but you can bet you bottom dollar it wasn't about Little Red Riding Hood. The big mess started when Courtney (some say rightly) became fed up with waiting to rehearse on stage. Phew, nonetheless, the words could make a sailor blush... NYC had a double dip when Marilyn Manson and Metallica hit Gotham 24 hours apart. People are still buzzing about how Marilyn

went crazy at a concert gig and trashed his dressing room and hotel room in a scant two hours time. MM and pals kinda destroyed parts of the Poughkeepsie's Civil Center and

Poughkeepsie's Sheraton. Ugh. We got a kick out of the hotel manager tearfully announcing, "To their credit, the band did not dispute the swath of destruction." Guess that says, in other words, ALL damages were paid for. Money seems to cure everything, don't it?... Is it a rumor or could there be a germ of truth in the reports buzzing on the East Coast that Keith Richards, Mick Jagger and the rest of Rolling Stones may rock in 2,000 at Madison Square Garden? It seems a strong possibility in many quarters... That professional

wrestler, the Undertaker, was asked about the music he

liked. Cracked the six-foot, ten inch giant, "It could be any funeral dirge or AC/DC's *Highway To Heaven*, which is a favorite of mine. But anything by Black Sabbath is good!" Thanks Undertaker.

\*\*\*

**NO NAMES PLEEZE:** Snoops are sniffing that famous rock star from Scotland could be breaking up with his wife who's half his age. Who knows what might come out when the mud starts flinging? Crazy world, ain't it?

\*\*\*

**OVER 'N' OUT:** We got a kick out of Ozzy's recent horoscope which described our rockin' buddy as "Emotionally very sensitive, so stay clear of the callous. Take advantage of the many opportunities for your career by making yourself visible." Yeah, that's Ozzy, all right!! ... Steven Tyler sent a male stripper to his daughter Mia's 20th birthday bash at the Limelight. The party burned on till four in the A.M. and eyes say actor Nicolas Cage had lots of fun at the soiree, too ... Is it only us or could singer George Michael's thinking been a little screwy when he filmed a video reacting his arrest for lewd conduct in the bathroom?... Baseball is around the corner and most everybody in the Apple is wondering whether the Yankees can do it again? Hmmm.

\*\*\*

**SEE YOU NEXT MONTH.** Until then, remember: If you have no one else to turn to—turn to yourself.



Rolling Stones: Rocking New York?



# CAUGHT THE ACT

BY STEVE FISCHER

## MOTLEY CRUE

**T**he gathering throng of fans was literally abuzz with anticipation as they not-so-patiently awaited for the theater doors to open. It was still more than an hour before show time, yet the level of electricity passing through this pulsating mass of humanity was so high that you could taste it, feel it, touch it. What could possibly have been of such interest to draw so many humans together in one place at one time and work them into such a state of emotional frenzy? Believe it or not, it was the return of Motley Crue. While it was 1999—not 1989—the band's loyal following didn't seem to notice. They showed up decked out to the "nines" in their vintage black leather jackets and hair-down-to-there, many appearing as if they had been caught in some sort of intergalactic, rock and roll time warp.

For many of those fans, the return to the road by the Crue was more than a musical happening—it was a true cultural event. After all, this was the band that had provided both the style and substance to the '80s rock and roll movement—the tattoos, the groupies, the outrage, the music...and with the release of their **Greatest Hits** album, it indeed seemed to many as if the good times of metal's halcyon days were again alive and well. To their credit, while the fans seemed firmly implanted in the past, the Motley men themselves—vocalist Vince Neil, bassist Nikki Sixx, guitarist Mick Mars and on-the-loose-again drummer Tommy Lee—seemed both ready and able to embrace the forthcoming Millennium. They looked good, and they sounded good, and while even their new songs, *Bitter Pill* and *Enslaved*, reeked of mid-'80s metallic excess, there was no mistaking that this was a band still looking ahead rather than behind them.

"It's so great to be back on the road with these guys again," said Lee, who completed his highly publicized stint in prison last September. "When you're kept away from doing something you love, you realize how much it really means to you. The fans have been incredibly loyal to us. A lot of the media people may have given us a tough time over the years, but the fans have always been there for us—and we'll always love 'em for it."

Of course, there are those who may disagree with Lee's assessment of his band's fan loyalty. After all, this is a band with an unparalleled string of multi-platinum success including **Dr. Feelgood** and **Shout At The Devil**, who are struggling to simply attain gold sales status with their latest "hits" offering. But to the fans lucky enough to be in attendance at the group's shows this time around, such "minor" points are simply irrelevant. Hey, dude, this is the *Crue* we're talkin' about! Just think about it—*Girls Girls Girls*, *Kickstart My Heart*, *Wild Side*, *Primal Scream*, *Looks That Kill*, *Home Sweet Home*—**that** Motley Crue.

When you throw in the promise of hearing live versions of all the band's classic tunes presented in one concert spectacular, you've got a show that no true rock and roller worth his weight in tattoo ink could even consider passing up.

As it was, the band's incredibly tight ninety minute set left one and all dripping and exhausted. They played every song their fans had come to hear, and



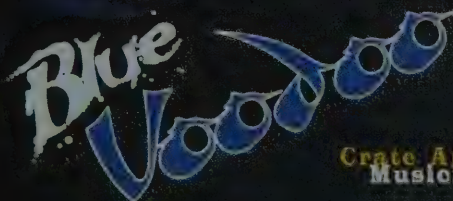
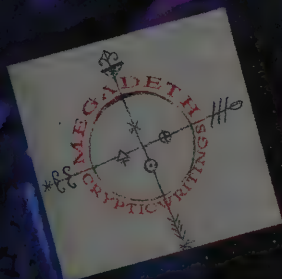
**Nikki Sixx & Vince Neil: Ultimate Crue cool.**

they did it with the panache and style that was vintage Motley Crue. Whether it was your first live taste of the Crue in action...or your 100th... it was impossible to leave the show without a monster-sized smile on your face. The theatrics of yesteryear—such as Lee's rotating drum kit—may have been scaled down a bit, but that was clearly more a reflection of the times (and the size of the theaters in which the band is playing) than it was an economic consideration. The focus was to be on the *music* this time around, and to this version of Motley Crue—a band that clearly enjoyed playing their greatest hits to their adoring audience—anything else was a mere distraction.

"We're still Motley Crue," Lee said. "We want people to come and be entertained. But the music's got to be the stuff that does it for 'em. If what we're doing on stage doesn't blow 'em away, blowing up the stage ain't gonna do it."



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# SITES & SOUNDS

## ROCK ON THE NET

BY JODI SUMMERS

**T**he Seattle Sound has been relatively quiet since Soundgarden broke up a couple years back... which made us wonder how the Seattle bands are represented on the Web.

We tried the name of Pearl Jam guitarist, Stone Gossard, and found the site for his new record label, Loosegroove, at [www.loosegroove.com/manifesto.html](http://www.loosegroove.com/manifesto.html). Read the manifesto, the Pearl Jam guitarist claims: "If there is to be a revolution, there must be a revolutionary record company. Without a revolutionary record company, without a record company built on the Marxist-Leninist theory and in the Marxist-Leninist style, it is impossible to lead the working class and the broad masses of the people in defeating imperialism and its running dogs."

The Loosegroove site has a real good Communist retro vibe going—high marks for layout concept and creativity.

### Soundgarden: Alive on the web.

Clicking on The Products of the State, we found lots of album listings, including Fathoms Deep, Amateur Lovers, Brad, and Queens of the Stone Age. We also found a press release, hiding somewhere under The People's News Bureau, dated August 5, 1998, announcing that Loosegroove Records had signed Queens of the Stone Age, the new band from Josh Homme, founder/guitarist of Kyuss...

Figured while we were on Stone Gossard, we'd see what his original claim to fame, Pearl Jam, was up to. Found a fine audio site at [www.gettysburg.edu/~jleake/pearljam/](http://www.gettysburg.edu/~jleake/pearljam/). Called Release, the site is dedicated to rare and live Pearl Jam music. Cool site. They try to put up one full show in RealAudio every two weeks. RealAudio was chosen over MP3 because there are tons of Pearl Jam shows on the Web in MP3 format, and there are still people that don't feel like downloading a six mg file just to listen to one song. Bet you didn't know a 45-minute RealAudio file is about the same size as a five-minute MP3 file. See the advantage? The only disadvantage is the audio quality decreases a bit. Enjoy!

At Pearl Jam Online, located at [www.pearljamonline.com/](http://www.pearljamonline.com/), they offer domestic and imported CDs and links. There were some interesting imported CDs, mostly interviews and live concerts... not as cool as the Release site.

Patrolling deeper, we found Pearl Jam pages in Spanish and French, and one from Austria. We also found a site called Of Angels and Pearl Jam—a personal story about alcoholism and the music of Pearl Jam.

But, we really wanted to know what the former members of Soundgarden were up to, so we plugged the name Chris Cornell into a popular search engine. And voila, we found The Chris Cornell Fan Page at [www.rustycage.u-net.com/](http://www.rustycage.u-net.com/). This

totally up-to-date site is an unofficial fan page dedicated to Chris Cornell and his career after Soundgarden. It's certainly a spiffy archive of all the media he's done, though a lot of it is old stuff from his Soundgarden days. But, we did find word of a solo album in the spring.

Seasons, the unofficial Chris Cornell website at [www.golden.net/~cosh/](http://www.golden.net/~cosh/), has really nice graphics. We clicked on the News section and found out the real dirt. Chris has recorded



about a half-dozen songs, jammed with Eleven and Soundgarden/Pearl Jam drummer Matt Cameron and it still has an unknown release date. The site also stated that "Soundgarden fans still have Kim Thayil-produced B-Side collection, set to be released sometime in 1999."

Curious to see what we could find on other Soundgarden members like Thayil, we stuck his name into a search engine... and found information on Johnny Lang at the New Blues Guitarist home page at [home.sprynet.com/sprynet/kwstrunk/kwskjljb.htm](http://home.sprynet.com/sprynet/kwstrunk/kwskjljb.htm)—obviously a misdirection. But, it was an interesting site with features on Stevie Ray Vaughan, ZZ Top's Billy Gibbons, Robin Trower and others, but nothing on Kim Thayil.

At [www.sgi.net/soundgarden/](http://www.sgi.net/soundgarden/), we found that Matt Cameron joined Pearl Jam on the road last summer, and not much more. But when we hit on that announcement, we arrived at the obscurely marked Five Horizons homepage at [www.fivehorizons.com/](http://www.fivehorizons.com/) a cool looking Pearl Jam fanzine featuring monthly song and photo postings, news and events on the road, concert information, and a Many Fans Converging chat room.

Good photos. Great sound. A keeper. We'll get on to Nirvana, Alice and Chains, STP and other Seattle bands next month. Got a cool site? Tell us about it by e-mailing **HIT PARADER**—[cgoddess@compuserve.com](mailto:cgoddess@compuserve.com). Lori Gibbons told us about her Weiland site at [www.geocities.com/SunsetStrip/Arena/7053](http://www.geocities.com/SunsetStrip/Arena/7053). We'll tell you more about it next month...



# PICK HOT

BY ROB ANDREWS

The first thing you'll probably notice about Virgos Merlot is their unusual name. Most likely, the second thing is their unusual appearance. The third, their unusual sound. By now you're probably getting the idea that this five-man band from the rock and roll "hotbed" of Birmingham, Alabama is rather, well, *unusual*. But vocalist Bret Hestla, guitarist Ted Ledbetter, guitarist Marchont, bassist Chris Dickerson and drummer JD Charlton, understand that drawing the occasional stare or the ever-more-frequent question concerning their fancy-dan moniker kind of goes with the territory. These boys *want* to be noticed, and with the release of their debut album, **Signs Of A Vacant Soul**, odds are that in the weeks and months to come Virgos Merlot are definitely going to draw their fair share of attention from rock fans across the face of the North American continent.

"People hear that we're from Alabama and they get visions of all those southern bands like Lynyrd Skynyrd in their minds," Hestla said. "Well, we respect what those bands did, but we're about as far removed from them in a musical and cultural sense as you can get. Our roots are bands like Black Sabbath, Kiss, Soundgarden and David Bowie, and we've brought in a lot of those artistic and theatrical elements into what we do."

It hasn't taken this unusually-named band long to begin making their mark on the rock world. Just two years ago the group's members were all hanging around various Birmingham rock clubs wondering how to best channel their abundant creative energies. Then another local band, Remy Zero, managed to break out of the area's often restrictive scene and attain a national recording contract. It was enough to draw the divergent elements of Virgos Merlot together and ignite their desires to seek out big-time fame and fortune. They began writing songs such as *The Cycle*, *Gain* and *Kiss My Disease* which

combined their varied musical influences with their flair for highly stylized rock renderings. They then began performing their emotive odes in clubs throughout the Southeast, where their goth-tinged sound and glam-bam image managed to both shock and delight the younger elements of traditional "red neck" society.

"When we first got on stage with our look and style, we certainly turned a few heads," Hestla said. "But we weren't

doing it for shock value. This is who and what we are. We grew up loving all the most theatrical and exciting rock acts, and that's what we've tried to emulate in this band. It all goes back to the 'show' part of rock and roll. You know, like Ziggy Stardust from David Bowie, you create a character and you create something that's bigger than what you—in everyday life—really are."

Virgos Merlot's "bigger than life" philosophies soon began to attract the attention of major record labels, a number of whom flew down south to catch the band in their home environment. Soon after, the band began wading through the offers and decided to finally sign on the ol' dotted line.

Within weeks they found themselves in the recording studio laying down the tracks that comprise **Signs Of A Vacant Soul**. With the disc's haunting combination of full-pedal rockers and tear-at-the-soul angst dramas, it would seem that these Southern boys may well be on their way to significant success. But Hestla has

already learned the hard lesson of not counting his royalty checks before they're hatched.

"We're not looking to become huge overnight," he said. "We've all seen that happen to bands, and in most cases you've got to ask, 'where are they now?' We definitely want people to notice us and listen to the music, but we're also looking for a slow, steady build. If and when fame comes our way, I guarantee you that we'll be more than ready for it."



Virgos Merlot: "We've brought a lot of theatrical elements into what we do."

"We're from Alabama, but our roots are bands like Kiss and Soundgarden."

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It certainly has been a busy time for Jackyl. These quintessential rock and roll animals have been burning the proverbial candle at both ends— both figuratively and literally. How else would you describe that in recent months the group has released no less than two new albums, on no less than two different record labels? Not a bad bit of work from vocalist Jesse James Dupree and his boys, Jimmy Stiff, Jeff & Chris Worley and Thomas Bettini. First, late last year their

***"We know that our fans are hard working people without a lot of extra money to throw around."***

just rolling up with our truck, our instruments and our amps, and playing. That way we could really keep the costs down.

**HP:** Tell us about your recent tour where you played 21 straight shows.

**JD:** You gotta understand, that wasn't like we played 21 straight days...we played 21 consecutive shows, one right after the other! We'd play a half hour, take a break, bring in some new people, and play again. My voice was fine for the first 17 shows, but for the last four it was kinda tough. I mean I've got barbed wire for vocal chords, but even that barbed wire was gettin' a little rusty by the end of that.

**HP:** How do you feel that Jackyl fits into the late '90s rock world?

**JD:** Look, we're a rock and roll band pure-and-simple. We never went in for any of the fancy eye-liner stuff like those bands in the '80s. And we've never been confused with any of those grunge or industrial guys. We're just a bunch of Southern boys who like to play loud, fun rock and roll. The best part for me is that it seems like more and more people are coming back to that kind of music. For a long time it seemed as if rock and roll just wasn't cool. That never bothered us one bit. But it is kinda nice to know that

# JACKYL

**Choice Cuts** "hits" collection was released by their former label, Geffen Records. Then in February, their latest effort, appeared via their current label partner, Sony Music. But all this activity has done little to dull the 24-hour rock and roll party that seems to constantly swirl around these Atlanta-based rock-

**Jackyl:**  
**"We never said we were— or wanted to be— politically correct."**



ers. Recently we caught up with the hyperactive Mr. Dupree to learn a little bit about the latest adventures in the always interesting world of Jackyl.

**Hit Parader:** How does it feel to have two albums out at virtually the same time?

**Jesse Dupree:** It feels great. The best part is that we really didn't even have to work that hard to get 'em together. The **Choice Cuts** album was kind of a record that put itself together. It was a mix of the songs that the fans knew best, and a few things that we really wanted them to hear. I mean we couldn't do a record like that and not put on *I Stand Alone* or *The Lumberjack*. But at the same time we wanted to include things like *We're An American Band*, which we had originally recorded for a movie soundtrack, and *Mister Can You Spare A Dime*, which was a song that I really wanted on our first album, but that just never made it. As far as the next album goes, that kind of picks up where **Choice Cuts** left off. It's got

some great live tracks, and some new studio stuff on there that really rocks.

**HP:** We know that you've undertaken a few really unusual ways of promoting these albums.

**JD:** Well, there not that unusual to us (laughs). We decided to just get a big flat-bed truck and just tour around that way, stopping wherever the mood hit us. We played a few nights ago at a dirt track, and it was great. I don't understand these bands going around charging an arm and a leg for tickets. We know that our fans are hard workin' people who don't necessarily have a lot of extra money to throw around for entertainment. That's why we loved the idea of

more people are appreciating what we do...and the way we do it.

**HP:** People have said that at times Jackyl is overtly sexist in their approach. How do you feel about that in this "politically correct" world?

**JD:** Hey man, this is rock and roll. We never said that we were— or wanted to be— politically correct. Sex is a part of rock and roll. But I don't know of too many other bands that have more respect for everyone— men, women, boys and girls— than we do. Our fans know us and understand us. They know we're just like them. You never get any rock star attitude from us. When our fans see us after a show, they come up, say hello, and hang out. That's just the way it is.

# DOUBLE TROUBLE

BY ROB ANDREWS



*act of god*

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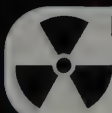
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# HARD ROCK HAPPENINGS

**NEVER SAY NEVER:** Remember a few months back when it seemed as if Korn and Rob Zombie were engaged in a heated war of words? Well, now it seems as if these "warring" factions have buried the ol' hatchet and agreed to tour *together*. Yup, these two artists who were virtually at each other's throat prior to the beginning of Korn's *Family Values* tour have now hit the road together to present one of the year's best tour packages. "Everything was blown a little out of proportion," Zombie said. "The wait is over. This will definitely be the most explosive, hard-core tour of the year."

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**PANTERA PLANS:** It seems as if Pantera have had to radically alter their plans for 1999. Originally these self-styled Texas tornadoes had intended to release their next studio disc by March. But when the



offer came in for the band to serve as the opening act for Black Sabbath during the group's North American tour, those recording plans were promptly scrapped. "We're gonna get back to the album as soon as this tour is over," said drummer Vinnie Paul. "We're still hoping to have the album out by mid-summer, and then

we'll kick off our own arena tour."

\*\*\*\*\*

**KISS KONTROVERSY:** Kiss' spectacular *Psycho Circus* road show has been drawing rave reviews from all corners of the rock world—much to the band's surprise. While they have always been known as a great live band, it's also true that Gene, Paul, Ace and Peter have never exactly been critical faves. But newspaper reviews of the band's current live show have included words like "creative", "explosive" and "incredible", and it's made Mr. Simmons nervous. "We've never been a critic's band, and we never *want* to be a critic's band," said the towering bass beater. "When they start liking you, then perhaps something's wrong."

\*\*\*\*\*

**MANSON MANIA:** Some think it's all been a well-rehearsed "plot"—others insist it's just Marilyn Manson being "himself." But whatever the truth may be, there's no denying that MM has been keeping himself in the news in recent months. During that time the guy has destroyed a backstage dressing room, allegedly been involved in an attack on a prominent music magazine editor and wiped his butt on stage with an American flag. But according to Manson, it's all just in a day's work. "I



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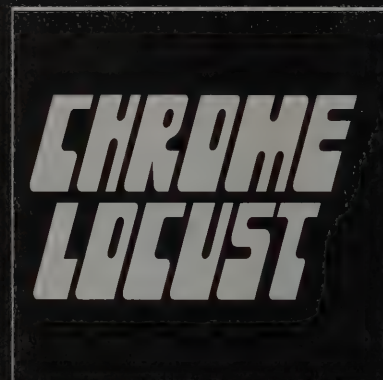
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have a volatile personality, what can I say?" he exclaimed. "If you saw that dressing room, you would have destroyed it too."

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**BUSH BEAT:** According to our well-placed source "London Lenny", it appears as if the Bush boys are fast-approaching completion of their new album. Originally the band's record label had hoped to have the disc ready to go by the end of last year, but being the perfectionists they are, Gavin Rossdale and the boys decided to take a few more months in order to make sure everything was up to snuff. Now, with any luck, we may be seeing Bush playing on American shores by mid-summer—the group's first state-side appearances in nearly two years.

\*\*\*\*\*

faced, along with a few newer acts. For those of you who may have forgotten (or may not have known in the first place), please remember that Kalodner was the guy who helped "break" everyone from ZZ Top, to Van Halen to Guns 'N Roses, so if this guy says he's gonna bring hard rock back to all its former glory, who are we to doubt him?

\*\*\*\*\*

**CREED INDEED:** Ask Creed vocalist Scott Stapp why his band has hit such a responsive nerve within the rock and roll community, and the dark-haired vocalist shrugs his shoulders. No question about it, the members of this Florida-based band (who recorded their first album for all of \$6,000) are more astounded than anyone over their recent double-platinum success. "I think it proves that good, heart-felt music will



Ozzy: To solo or not?

**RAMMING IT HOME:** Super hot German rockers Rammstein, who created quite a stir last year with the release of their American debut, *Sehnsucht*, have now returned home to begin work on their next disc. Apparently the material for their last album had been recorded quite a while ago, and these Teutonic Terrors were anxious to get off the tour trail and lay down their new music as soon as possible. Expect to see a new disc from Rammstein by early fall, after which it is rumored they are anxious to once again travel across the Big Pond to astound American fans with their fire-and-brimstone live show.

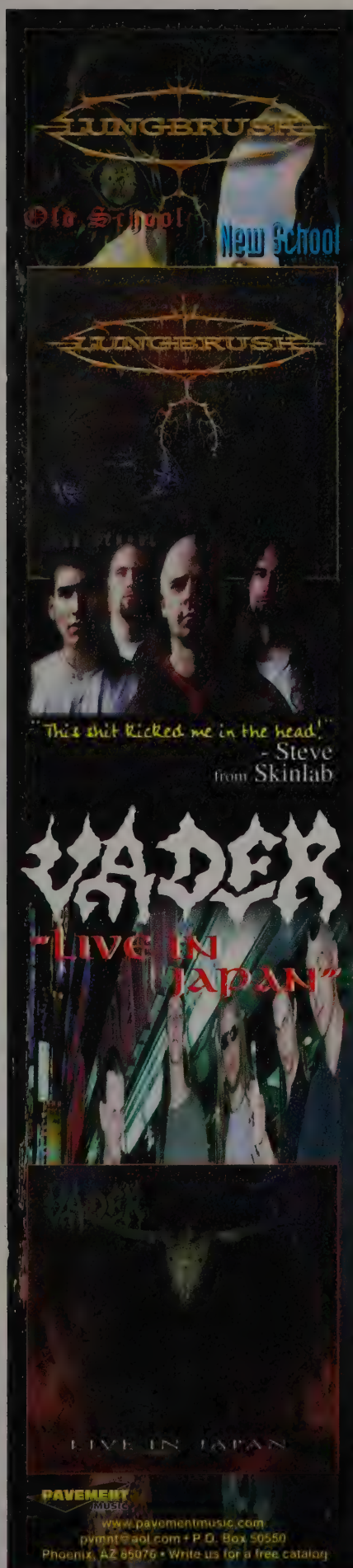
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**METAL RETURN?:** Rumors keep flying around the rock world concerning which acts rock and roll mogul John Kalodner plans on signing to his new Sony-distributed hard rock label. Such blast-from-the-past bands' names as Ratt, Cinderella and Great White have sur-

always have an audience," Stapp said. "We've never tried to be trendy or outrageous—just the best band we can be."

\*\*\*\*\*

**SAB BLAB:** So where does Black Sabbath go from here? The band's original lineup is on the road together headlining their first tour in nearly 20 years. Their recent live disc, *Reunion*, has proven to be a best-seller. Yet everyone, everywhere wants to know what's next. Will there be a new studio disc? Will this remain a more-or-less permanent arrangement, or will Ozzy Osbourne go back to his highly successful solo career at tour's end? Apparently, these guys want their cake and they want to eat it too! "There will be a new studio album, and they will most likely continue to tour from time to time," our inside source revealed. "But I'd bet that Ozzy will keep doing his solo thing too. That's been far too successful to give up."





Ozzy Osbourne now somewhat sadly admits that it took him nearly *forever* to realize the full impact that Black Sabbath has had on the rock and roll world. He always knew they were good, he always knew they were exciting, he just didn't always comprehend that they were so gosh-darned *important*! From the day he first joined a fledgling unit then called Earth back in 1969, right up until Sabbath's oft-celebrated reformation at the 1997 OzzFest, Osbourne admits that he often took Sabbath's music for granted. For him it was more a matter of survival—and of having fun—than of making any sort of lasting rock and roll statement. But now some 30 years later, with the reformed



# BLACK SABBATH THE METAL MASTERS

**"For years we were told that Black Sabbath never meant anything."**

foursome of the Ozz, Tony Iommi, Bill Ward and Geezer Butler once again riding high with the success of their live disc, **Reunion**, and their sold-out North American tour, the full impact of Black Sabbath's historic heavy metal stand is just beginning to dawn on Osbourne.

BY WINSTON CUMMINGS

"It really wasn't until rather recently that I realized just how popular we were," the vocalist said. "We were always made to feel worthless and told that what we did with Black Sabbath never meant anything. But then as I toured with my own band, I began to listen to what a lot of the groups we were on the road with were saying. They always told me how much of an influence Sabbath had on their lives and on their music. It really opened my eyes. I'll never forget being on the road with Metallica in the mid-'80s. They were opening the shows, and before they went on I could hear them playing Sabbath songs in their dressing room. I thought it was a joke. It wasn't until later that I discovered how much Sabbath really meant to them."

It certainly has been a time for revelation and wonder for the four legendary forces that once again stand together as the foundation of the Black Sabbath musical empire. After 15 years of heated squabbling and vociferous bickering which seemed to make even the concept of a reformation virtually incomprehensible, this hallowed quartet has put aside all of their past problems to focus their abundant energies on making one more historic stand. And while even those extremely close to the scene have openly wondered how long it might take before the old wounds once again started to unleash their venom, it seems as if the members

of Sabbath are getting along better today than ever before. Of course, the fact that all of the Sabs are now proudly clean and sober (the lack of which played a key role in the group's past difficulties) has helped them look at their current condition—as well as their musical legacy—with a renewed sense of clarity and commitment.

"A lot of people have played the classic Sabbath stuff over the years, including me," Osbourne said. "I played some of those songs every night when I was on the road, and I played them with a lot of different musicians. But what I've learned is that there's really only four people that can get it to sound right, and that's the lineup we have now. When even one of us is missing, it's just not the same. It doesn't sound right."

If anyone doubts Ozzy's words (and shame on you if you do), all one needs to do is slip on one of the discs that comprise the **Reunion** package. No matter where you stop—whether it's on the in-concert classics *War Pigs*, *Snowblind* and *Sabbath Bloody Sabbath* or on the group's two new studio offerings, *Psycho Man* and *Selling My Soul*—the inimitable heaviness that is Black Sabbath's calling card comes ringing through loud-and-clear. Indeed it seems to be true that despite the horde of Sab wanna-be bands that have proliferated throughout the years, there is only one true Heavy Metal Master...and thy name is Black Sabbath.

But now a new question looms on the Sabbath horizon. It's not how the band members now perceive their gloried past, and it doesn't concern how a new generation of metallic units respond to the Sab's clarion call. Rather, this query





**Black Sabbath (l to r): Bill Ward, Geezer Butler, Ozzy Osbourne, Tony Iommi.**

should be out by year's end (if the group's hectic touring schedule doesn't cause any further delays). So it would clearly seem that after three decades atop the rock world—a time that has seen this lauded unit both reach the apex of fan approval and wallow in the depths of internal turmoil—Black Sabbath once again find themselves a band at the peak of their powers. Even the often caustic Mr. Osbourne can't help but smile when he considers the long, strange path both he and his once-and-future bandmates have taken to reach their current destination.

"We have so much history together," he said. "We started out as just four dickheads from Aston, which is a town near Birmingham. We never expected things to go as they have. We never would have believed that 30 years later we'd still be together and still playing music."

focuses upon where the unit of Osbourne, Iommi, Butler and Ward next take their renewed musical brotherhood. Is it to be that the Good Ship Sabbath will only sail from port on occasion—perhaps once or twice a decade to cash in on the still-vibrant memories of their ever-loyal fan base? Or will this still-viable metal machine decide to unleash their musical magic on a more full-time basis? While it still isn't clear exactly what path the group may choose to follow in the years ahead, it does seem certain that the one-and-only "original" Black Sabbath is once again a permanent part of the rock and roll landscape.

"It should be very interesting to see what happens with Sabbath over the next year or so," said one noted rock and roll insider. "The live album was moderately successful, and their U.S. tour did very well. I do believe a new studio album from them is in the offing. But at the same time, Ozzy's solo career continues to be an incredible success, and it's a unique situation where a single member of a well-known band could probably do better on his own than under the group umbrella. That could present some problems for Sabbath on a long-term basis. But right now Ozzy seems very happy to be part of Sabbath again."

As long as Osbourne remains content with his role within Sabbath, and as long as the band's legendary egos remain in check, it would appear that the Planet Earth could well prove to be Sabbath's oyster in 1999. Already world-wide demand for the band has reached a fever pitch, and word from the group's record label indicates that the oft-discussed new Sab studio disc

**Ozzy:**  
"There are only four people who can get the Sabbath sound right."

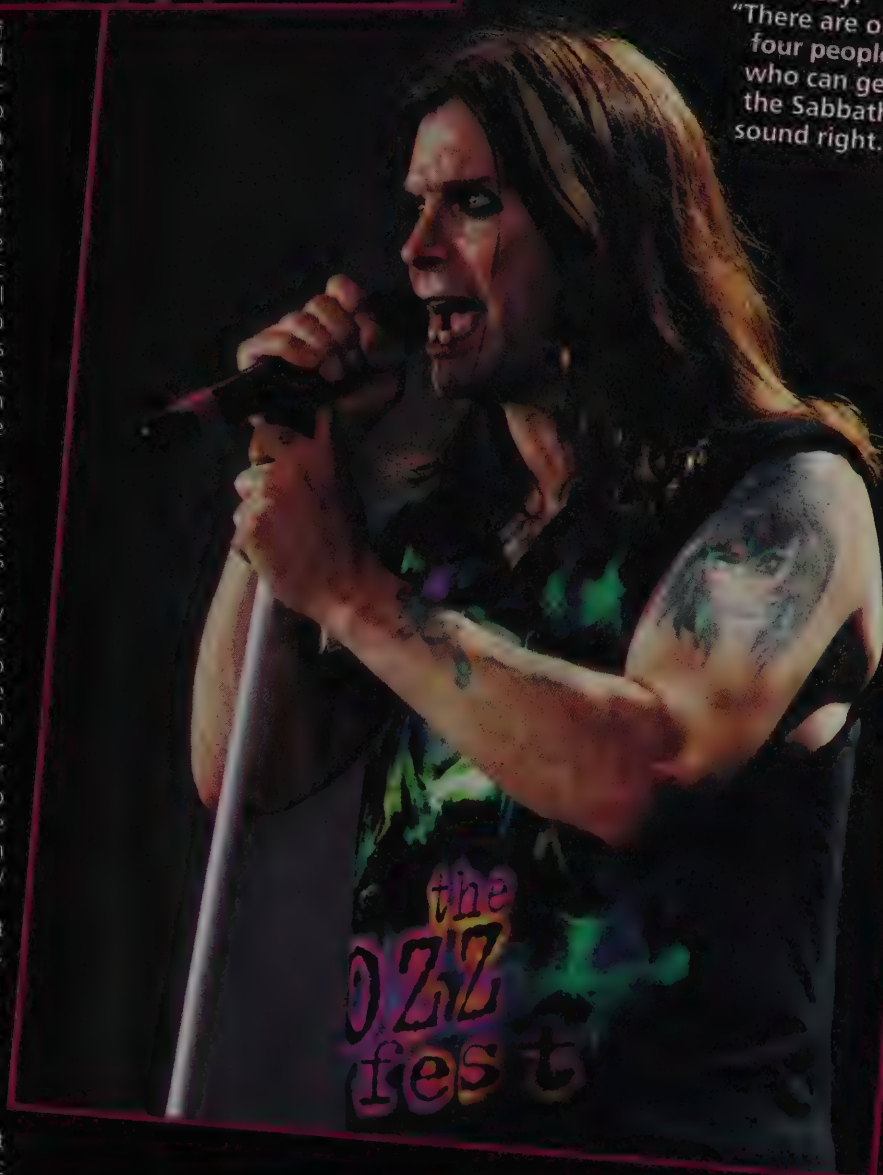


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# RAMMSTEIN

BY JODI SUMMERS

One thing that's always entertaining about spending time with people who didn't grow up speaking English is that they have a really interesting way of expressing themselves in our language. If you're hanging out with the Teutonic titans in Rammstein and talking about life on the road, inevitably Flake Lorenz will say something incredibly amusing like, "The audience is different from town to town. In the one town, they behave really mad, in the next they are just standing around and look like fish do."

How charming is that? Guitarists Richard Kruspe and Paul Landers, vocalist Till Lindemann, keyboardist Flake Lorenz, bassist Oliver Riedel and drummer Christoph Schneider have a way of making music that will seduce you.

For those of you needing an introduction, Rammstein is the hardcore German industrial band. Listen to their music, it will cling in your mind like barbed wire sticks to skin.

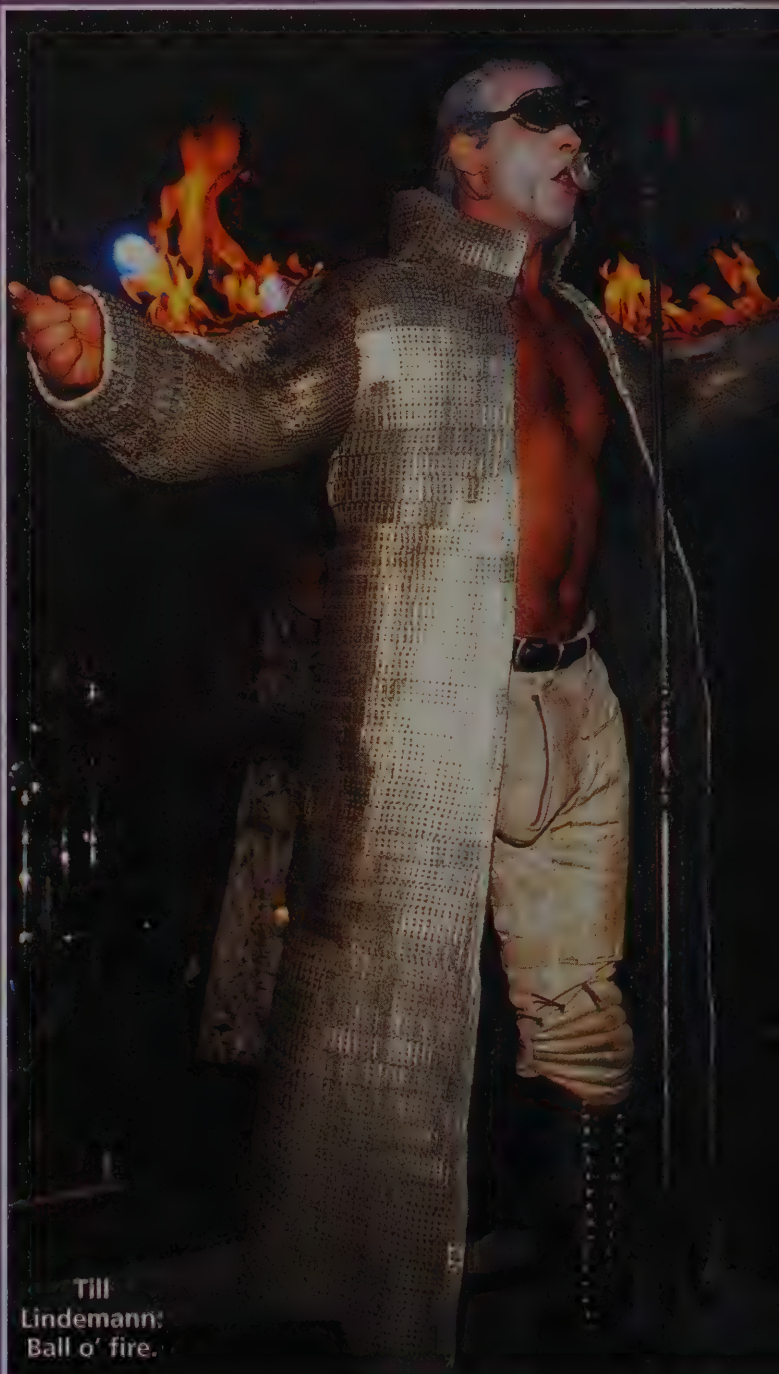
"We make good music, that's the difference," explains Christoph.

Rammstein is an odd dichotomy of a band. Sure, they'd like to be really, really hugely successful...but more than that, they want to make music the way they make music—it's the same attitude as Metallica. For example, they aren't willing to make the concession of singing in English. Till has been studying English since elementary school and speaks our language rather well, but he's just not willing to sing in a foreign tongue. You'll get a clue to that from their album titles **Sehnsucht** (Hunger) and **Herzeleid** (Heartache).

"It just makes me wonder why people sing along if they don't

understand the German lyrics," sniggers Till. "We sing in German and we don't want to translate it into English."

Another thing that Rammstein doesn't particularly groove on is playing concert halls and arenas. Give them the vibe and atmosphere of a small club and they seem much happier.



Till  
Lindemann:  
Ball o' fire.

"Concert halls all look the same," says Till. "Sometimes we don't even know in which town we are. The rules of security are much harder and the distance between us and the fans is much more. Sometimes you feel like a marionette when you are on stage...On a club tour you know the club-owner, the barkeeper and the contact between you and the audi-

# HEAVY ON THE KRAUT



ence is different. We definitely want back to the clubs."

Check Rammstein out in concert...flames alive they're as entertaining as early Motley Crue back in the days when Nikki Sixx lit his pants on fire. Rammstein's live show offers a mesmerizing display of pyrotechnics—when was the last time

"We once had an accident in front of a large audience, at a festival where a burning beam fell down," shares Till. "Before that accident happened, we did it all ourselves— all the pyro effects. After that accident, we hired professional people to take care of it. As far as we go, we have gotten hurt—like minor burns on your ear, or your hair kind of catches fire. But nothing really dangerous has happened to us."

You can just bet that after a gig it's Heinekin time.

"After a gig, we all do what we want to," offers Till. "One goes directly to the hotel and tries to sleep, another one goes to the tour bus and talks to the fans. Sometimes there is an aftershow-party which normally includes an autographing session. But it also happens that we make a party in any club of the town that we gig in."

Rammstein are just becoming a heavy touring band, but they've been at this music making thing long enough to realize that a tour holds very little semblance to normal life. Whereas some groups might bring a scarf or something to make an empty room feel like home, the members of Rammstein take decidedly different stuff on tour with them that makes it feel like

***"We make good music, that's the difference."***

they're having a normal life—skateboards, computer-games and stuff like that. There's also some regiment. In order to stay fit, the group always does some kind of exercise together, like they going swimming every morning.

Discipline is important. Rammstein grew up in what we were taught was the culturally deprived civilization of East Germany, though members of the band might disagree with this assessment of their homeland.

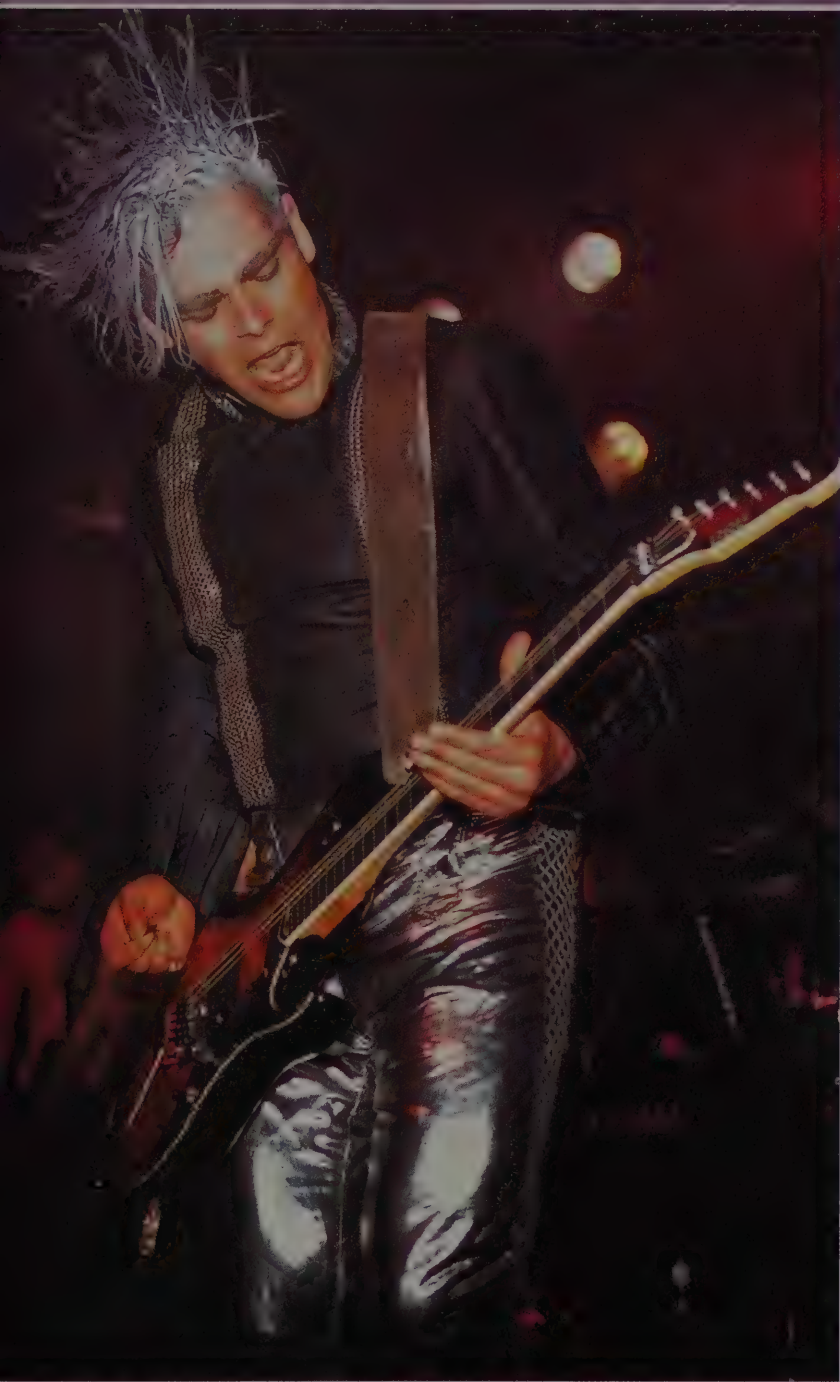
"A lot of people think that we didn't hear different kinds of music behind the wall, but that's not really the case," corrects Christoph. "We heard a lot through radio and we also heard about Depeche Mode, which was very popular in Germany."

Hey...they've got Depeche Mode...what more did they need—Slayer? Anyway, the six members of Rammstein united in 1994—and took their name from the German burgh of Ramstein where a horrible accident happened at an American Air Force base. At an air show on August 28, 1988, three Italian jet planes collided

and one of them fell into the crowd, killing 80 people and badly burning a few hundred. The accident yielded a new standard in air show safety. No plane can, at any time, approach the crowd.

The song *Rammstein* on the album *Herzeleid* was dedicated to that event. Funny thing how German translates...some of Rammstein's song titles translate into funny phrases. Like, *Wollt ihr das Bett in Flammen sehen* translates to "Do you want to see the bed ablaze" and *Du Riechst So Gut* becomes "You are smelling so good."

They write like they speak. Spend some time with Rammstein and you'll be thoroughly entertained!



you saw a band set their lead singer on fire? Sure, Kiss' Gene Simmons can spit fire...but Till's body actually glows with flames. Make sure there's an asbestos blanket handy.

When asked about how this stage concept evolved, Till reveals, "We just wanted to provide some visuals. We wanted to make a big impression, a visual impression as well as a musical one. But it's hard because we encounter a lot of trouble with fire marshals and authorities, and it takes a lot of effort and time to get through a show."

Glowing bodies usually do get the authorities a bit riled. After all setting various band members and ecoutrements on fire is not necessarily foolproof.











The members of Kiss are certainly busy these days. You might think that with their hands full on the road every night with their dynamic 3-D **Psycho Circus** tour, Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss would be more than satisfied to merely focus on the immediate task-at-hand. But anyone who'd believe that even for one second doesn't understand the true motivations that lie right under the surface of these admittedly complex and always compelling rock and roll animals. **SSSS**

let paper, Kiss musical instruments, Kiss dolls and Kiss whatever's has served to keep the group in the public eye like never before.

"Kiss are absolutely some of the most stubborn people on the planet," Simmons said. "We believe in doing things our way and *only* our way. We've never cared what anyone has said about us, and we're certainly not going to start caring now. The only people we ever answer to are our fans. As the song says, we hear what they say, and we obey."

album together in nearly 18 years on hand, and an ever-hungry audience waiting to be satiated around the world, who could really blame Kiss for taking advantage of every monetary opportunity handed them?

"I have no problem discussing how successful our recent tours have been," Simmons said. "In fact I'm extremely proud of that. I won't go into the details of what we made because that's not really anyone's business. But the fact that we ended up with the top grossing tour of the year means a great deal to us."

Come to think of it, you've really got to hand it to Ace, Paul, Gene and Peter. No one in their right mind can deny that they continue to deliver maximum bang for the buck. So what if their ticket prices have been as high as \$85/per ticket during the **Psycho Circus** road trek! The bottom line

**"The only people  
we ever answer  
to are the fans."**



## **CIRCUS ACT**

BY PHIL BLOWERS

For Kiss, playing their special brand of heavily metallic music long-ago ceased being about merely attaining greater fame or fortune. Over their historic 25 year career they've had more than their share of both—perhaps more than any other band in hard rock history! While they admittedly still *love* the attention and still *adore* the money that comes in from their albums, tours and merchandising deals, at times it seems as if there's something else that may be motivating these Costumed Crusaders this time around. Perhaps it's the pursuit of greater artistic glory. Perhaps it's the eternal chase after their fast-vanishing youth. Perhaps it's their quest to forever seal their place in the pantheon of great rock and roll bands. Perhaps not. Whatever, that motivation may be, however, it's certainly carried them far and wide in their seemingly never-ending efforts to make Kiss the best-known band in the world.

Since the moment last Halloween when Kiss launched their national tour with a special, national late-night TV broadcast live from Dodger Stadium in Los Angeles—presented in front of 40,000 of their closest "friends" and millions more at home—life has been a non-stop whirlwind for this high-profile quartet. In close proximity with that Fox Network showcase, the band appeared on both Fox's *Mad TV* and *Millennium* series playing—what else?—Kiss! Then they announced plans with New Line Cinema for a full-length motion picture tentatively called *Detroit Rock City*, in which the band's members (in full Kiss costume) would play the featured stars. If that wasn't enough, the on-going promotions for the oft-discussed Kiss car, Kiss toi-

Indeed, there are some cynics out there who may insist that with their sundry **Psycho Circus** cross-credits, Kiss has finally gone a bit too far with their often gratuitous self-promotion. They will argue that the band has apparently built their latest rock and roll empire on the back of an album that has sold only moderately well, falling out of the Top 20 less than a month after its release last fall. They will state that the rock world of 1999 just isn't geared for the high-powered, high-styling, high-impact approach that Kiss continues to favor both on album and stage. And they will note that it's hard to avoid the notion that with their latest disc and tour, Kiss has sold at least a smidgen of their rock and roll soul for the sheer greed of their commercial endeavors. And you know how Kiss will answer such charges? Sure you do. They'll just tell each and every one of those detractors to shove it!

It's certainly no secret that Simmons and Stanley have seemingly gone out of their way to milk every possible dollar out of the band's current world tour. Heck, they did the exact same thing back in 1996, when Kiss' "reunion" tour with Frehley and Criss emerged as the year's top grossing musical presentation—earning more than \$60 million and beating out even that renowned king of country music, Garth Brooks for the top slot in the "cash intake" category. So why should this costumed quartet change things even one iota this time around? With their first

is that by plunking down your dollars, you're guaranteed to witness one of the most elaborate and expensive shows in the entire history of rock and roll. Clearly no cost has been spared and no corner left unturned when it came time for Kiss to deliver the kind of musical thrills and chills that their fans have come to expect. Who else but Kiss would hand out 3-D glasses to each and every person who enters the arena? Who else but Kiss would have the balls to believe that their previously untested 3-D effects would work as well for fans sitting atop the balcony as for those sitting in the front row of the orchestra? And who else but Kiss would insinuate that their latest concert spectacular will make Ringling Bros. & Barnum & Bailey Circus run for cover? The simple answer is...NOBODY!

"Ladies and gentlemen, and children of all ages, welcome to the greatest show on earth," Simmons said with a hearty laugh. "Kiss has always taken great pleasure in seeing where the bar is in terms of live performance, and then raising that bar. We've really raised the stakes this time. This show is simply going to kick the entire rock industry right in the ass. Nobody will ever be able to look at a live show the same way after seeing what we're doing up there. Our goal is to spoil you, and that's exactly what we've done."





**GENE SIMMONS  
HIT PARADER**



**"We want to reach as many people as possible with our musical message."**

No less an authority on the subject than Judas Priest's guitar god K.K. Downing has labelled Hammerfall as one of the bands "most capable of leading heavy metal into the future." High praise, indeed. But considering all that this five man Swedish metal unit has accomplished over the last few years, Downing's

some long-time observers of the metal scene may be tempted to initially cast aside Hammerfall's work as being "repetitious" or "predictable", the fact is that this band has been able to breath some exciting new life into a form that has admittedly grown somewhat long in the tooth. Sure, not every note these guys

rhythm and melody to create music, and you don't need to hate the world. That's the secret behind this band."

Hammerfall have been perfecting their commitment to the metal cause since they first joined forces in the early '90s. As is the case with so many fledgling units, they went through a number of lineup shifts before finally settling on their current roster. By then they had already emerged as Sweden's most popular metal band, and by 1996 they had gained their position as one of the most sought-after live acts on the entire European continent. Their budding success was further solidified in 1997 when their debut album, **Glory To The Brave**, blossomed into one of the year's most

# HAMMERFALL

BY P.J. MERKLE

words may turn out to be prophetic. Since their formation in 1993, Hammerfall has helped reestablish the power and glory of the Euro-metal scene, casting aside the conventional image of Scandinavian "death metal" units in favor of a classic hard rock style and an optimistic lyrical attitude that have won praise from all corners of the metal world. And now, with the release of their latest disc, **The Legacy Of Kings**, it would seem as if vocalist Joacim Cans, guitarist Oscar Dronjak, guitarist Stefan Elmgren, bassist Magnus Rosen and drummer Patrik Rafling have set their sights on the biggest prize of all—conquering North America.

"That is the dream of many bands, including this one," Cans said. "When you grow up in Sweden, you realize there is so much more to the world. At first you want to play your music in London and Paris and Rome...and then in Los Angeles, Chicago and New York. It is part of the quest we are on—one where we believe in the message contained in our music, and we want to reach as many people as possible with that message."

Throughout **The Legacy Of Kings**, Hammerfall's up-beat metallic attitude and overwhelming musical power combine to flood the senses of any listener. Such tracks as *Let The Hammer Fall* and *Heeding The Call* showcase the group's deft instrumental touch as well as their ability to convey a wide spectrum of emotion through their vocal forays. While

play, nor every note they sing, is going to strike you over the head with its originality. But throughout their latest effort this unit does undeniably manage to hammer out more musical home runs than strike outs.

"To our way of thinking, heavy metal has never been about style or fashion," Cans said. "It's always been about music. That was the mistake a lot of bands made in the past. They believed that if they looked the part and acted the part then they could be in a heavy metal band. Well, we don't believe that. You've got to feel the passion of heavy metal in your soul. We know that you need both

## NEW AGE METAL



**Hammerfall:**  
**"We are a band on a quest."**

critically lauded hard rock outings. The disc won "Album of the Year" awards in Germany and England, while propelling the band along on their first full-scale European tour. Now, only a year later, with the release of **The Legacy Of Kings** Hammerfall are clearly out to expand their empire. The disc has already become a favorite of some state-side progressive radio stations, and the band's first U.S. tour is now underway. America had better beware. The new "kings" of heavy metal are about to invade.

"Hopefully we will surprise American fans," Cans said. "They have been so fortunate to see every great band over the years. But hopefully they will approach us with an open mind and open ears. If they do, we believe they will like what they hear."



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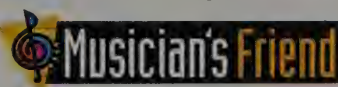
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## "These cover songs serve as therapy sessions albums."

**W**e'd seen Metallica in small halls before—of course that was more than a decade ago when they were opening for metal bands like WASP at that legendary Brooklyn nightclub L'Amours. But when they announced last year the Ballroom Blitz tour of small halls to herald the arrival of their double album, **Garage Inc.**, we got all excited. After all, each of the three albums in the Garage session series are very special to these megastars. Frontman James Hetfield always calls these interpretive cover records "therapy sessions between albums."

What was really cool about this small tour was that James, guitarist Kirk Hammett, drummer Lars Ulrich and bassist Jason Newsted had just completed a summer full of gigs at 10,000+ seat venues. Granted they were only going to be playing cover tunes—but as that's near the foundation of the band, fans everywhere were rather thrilled about the whole event.

Grant recorded some lead work to the first demo for *Hit The Lights*? Of course, John Marshall, Kirk's friend and guitar tech, filled in when James broke his arm in a skateboarding accident during the Ozzy tour. John subsequently joined Metal Church, but was called to fill-in for James when James got burned on the Metallica/Guns N' Roses tour in 1992.

### Those Who Refused to Join the Band

John Bush, who has pipes of steel, and is currently the lead singer for Anthrax, formerly the singer for Armored Saint, was asked to join Metallica just prior to the release of **Ride The Lightning**. Metallica figured that having a vocalist would have enabled James to handle rhythm guitar only. James, at that point, was not very confident about playing guitar AND singing.

### NWOBHM

NWOBHM stands for the New Wave Of

**Days**—was about? The song is about the tale of the plagues bestowed upon the Egyptians, inspired by the second half of the movie **The Ten Commandments**.

### Outside Projects

As you know, the members of Metallica are incredibly faithful to the band, but from time to time they have been involved in other projects. James sang backing vocals on the tunes *Twist of Cain* and *Am I Demon* on Danzig's first album. Jason has many side projects. His former band, Flotsam & Jetsam, released two albums with Jason's work on them. Lars recorded a drum track with Merciful Fate for a remake of their song *Return of the Vampire*. Kirk's old Exodus demos have been seen floating around, and he has also recorded a track with Les Claypool and Mike Bordin for possible future release (by Primus?). He also produced demos for Death Angel. These days Lars has a new

# METALLICA

## TURNING THE PAGE

Figure if they were playing material from **Garage Inc.**—a collection of 27 songs, inspired by 18 different artists, encompassing three decades of music, you knew it just had to be cool. Watching Metallica brand such classic covers such as *Breadfan*, *Stone Cold Crazy*, *Turn the Page* and *Am I Evil?* (an ongoing Metallica staple) in a 2,500-seat ballroom setting like Roseland was pure ecstasy.

In honor of Metallica playing small halls, we thought we'd dig back into the past and reveal some long lost bits of information about the band...enjoy.

### The Band Name

Lars stole the name Metallica from "Mr. Metal" of San Francisco, Ron Quintana. He was preparing to launch a metal fanzine and he had a few names. He asked his friend Lars for help... after hearing the name "Metallica", Lars quickly suggested a different name and kept "Metallica" for himself! It was James who designed the logo for the band.

### Bandmembers

We all know that James, Lars, Kirk and Jason are the current members of the band, and that former bassist Cliff Burton died September 27, 1986 in a bus accident in Sweden. But did you also know that former Metallica members include Dave Mustaine on lead guitar and Ron McGovney on bass? Or that Damien Phillips made one live appearance as a second guitarist? Lloyd

BY JODI SUMMERS

British Heavy Metal—a musical genre that Lars is especially fond of. The NWOBHM greatly influenced Metallica—heroes are bands such as Diamond Head, Iron Maiden, Angel Witch, Samson and Saxon. This movement is considered to have started mid 1979, and fizzled out by 1982, and was considered to be hard-rock's answer to punk. Metallica first started doing **Garage Days** material to pay homage to their NWOBHM influences.

### Early Garage Days

The original **Garage Days Revisited** was a 12" released in November 1984, the B-side of the *Creeping Death* single. It featured two cover songs, *Am I Evil?* (originally written and recorded by Diamond Head) and *Blitzkrieg* (... by Blitzkrieg). The two songs were later released on the Elektra re-issue of *Kill 'Em All*, but have since been deleted. **Garage Days Re-Visited** EP was released in August 1987, and featured *Helpless* (by Diamond Head), *The Small Hours* (by Holocaust), *The Wait* (by Killing Joke), *Crash Course in Brain Surgery* (by Budgie) and *Last Caress/Green Hell* (by the Misfits). Both of the original **Garage Days** are deleted items and are very hard to find.

### Creeping Death

Ever wonder what the song *Creeping Death*—the A-side of the original **Garage**

record label, TRC (The Record Company)-DDT is the first release.

### The Metallica/Primus Connection

What's Kirk doing hanging out with Primus? Thought you'd be interested in knowing that Kirk and Les Claypool from Primus grew up and went to the same school together in El Sobrante, CA.

### Cars

Figure with all the money they've made, the members of Metallica can drive anything they want, but as you'd guess, they're generally low pretense kind of guys—no fleet of Mazarattis here. James has a Chevy Blazer and a Dodge Ram Pick-Up. Jason has a 1967 Ford Mustang and a Land Cruiser. Kirk a Porsche, Land Cruiser and a mountain bike. Lars a Porsche, Chevy Blazer and a Range Rover.

### Beverages of Choice

You can't do a factoid piece on Metallica without talking about their legendary drinking habits. Professional drinkers that they are, Metallica's tastes change from year to year, but as we were going to press James declared a current preference for Coors Lite, Pacifico and Bombay Sapphire Martinis; Kirk likes Martinis and Guinness; Jason has a penchant for fine, thick, red wine; and Lars, like James, is partial to Coors Lite and Bombay Sapphire Martinis.





**JAMES HETFIELD  
HIT PARADER**



It's taken him nearly five years, and the run-away success of his band's first two albums, but ever-so-slowly Gavin Rossdale has begun to grow more comfortable with the notion of stardom. While Bush's charismatic vocalist/guitarist may never be totally happy to see his handsome face plastered on magazine covers or to hear talk of his off-stage relationships filling gossip wires, Rossdale has learned how to live within the often intrusive light of success. After all, what other choice does he have? With sales for Bush's first two releases—**Sixteen Stone** and **Razorblade Suitcase**—nearing the ten million level, and work on the band's next studio disc, **The Science Of All Things** now nearing completion, Mr. Rossdale knows full-well that his lot in life—at least for the foreseeable future—has now been cast in hard rock. And, as he is the first to admit, despite the near-constant intrusions, the occasionally harsh critical reactions, and the total lack of pri-

had been going out with the same woman for a number of years. I felt that we had quite a solid relationship. But I went on the road, toured the world, and when I came back, she had just split. All the attention, and all the idle talk that surrounded us just apparently got to her. It was very strange. I came back to London that first time with a hit album, and I felt like I was living in a graveyard. Some parts of my life had really come together, while at the exact same time, others had fallen apart.

**HP:** Was that a harsh lesson to learn?

**GR:** Yes, in some ways it was. But you just go on, you learn to live with it. I've been

respond to the true power of Bush's music because of the way you look?

**GR:** I don't know if you necessarily need to look a certain way to play powerful music. There have been so many different artists over the decades who've made great music and their looks have covered the entire spectrum. Perhaps we have gotten the back of the hand treatment from some segments of the media because of our appearance, and because of the frenzy that our music creates, but that's alright. I don't think I could ever live with the concept of pleasing everybody. I enjoy having a bit of a love/hate relationship. I

think that a lot of people have come to either love what I do—or hate it. I like that.

**HP:** As you toured the world over the years, have you sensed the growing tide of "Bush-mania"?

**GR:** It does seem as if the hysterical reactions we sometimes get now occur

# BUSH GETTING READY

BY MALCOLM HUBBARD

*"We're a relatively young band, so in many ways we're still learning our craft."*

vacy, it's really not that bad a life at all. Recently we caught up with the hyperactive Rossdale to learn about the latest happenings in the always fascinating world of Bush.

**Hit Parader:** After the success of Bush's first two albums, does working on a new one present a unique set of problems?

**Gavin Rossdale:** I would say that each album presents different problems. We're still a relatively young band, so in many ways we're still learning our craft. We only have two albums that have been completed, and that is not an overwhelming body of work. But we learn quickly, and we're certainly not afraid to take a few chances. I like to feel that the greatest problem we may face is matching our own expectations.

**HP:** What are your expectations this time?

**GR:** To make music that is exciting and challenging to both us and to our fans. I think that we've found out what our strengths are over the last few years, but that doesn't mean that we must always play to those strengths. There is no challenge if the goal is merely to recreate the sound—and with it, the success—of earlier efforts.

**HP:** Has success been everything you've dreamed it would be?

**GR:** It's very hard to say. At times we work so hard that it's difficult to really appreciate all that we've accomplished. Up until the last album came out, I didn't even have a place to live. We were so busy on the road, and working on new music that I hadn't even thought about something as basic as that.

**HP:** Being on the road all the time must play havoc with your personal relationships.

**GR:** It can. Before the first album came out I

making music long enough to know that you have to make sacrifices for it. I put in seven years of making music without any sort of recognition before things started to break for this band. I'm glad now that I didn't know how long it would take—I might have freaked out and forgotten about the whole thing. But in the late '80s I was really into the whole lifestyle. I was only 17, and I was living this whole sort of misguided commune sort of thing. There were always so many people around—so many other musicians—that making music was just the natural thing to do.

**HP:** When you hear people refer to you as a "sex symbol" how do you react?

**GR:** Usually I laugh. How are you supposed to react to something like that? I guess you could just say "thank you" and walk away. But hopefully any sexual attitude that surrounds the band stems more from the music we make than from the way I look. I've heard that the sexual aspects of rock and roll have really been missing in the '90s, and that we're one of the first bands that tried to put them back in there. I think that's a very good thing.

**HP:** Do you ever worry that fans don't

virtually everywhere we go. Even after the first album was a hit in America, there were places we could go where we were still virtually unknown. That's not true anymore. Now that kind of reaction follows us everywhere.

**HP:** Is that reaction suffocating?

**GR:** At times it is. Being a musician you lead a strange life to begin with. You're awake when most of the world is asleep, and you're asleep when most of the world is awake. Then, when you run the risk of becoming a virtual prisoner in your hotel because there are people waiting for you in the lobby, life can take on certain surrealistic overtones. You've got to strive to lead as normal a life as possible—though at times that is virtually impossible when you're on the road. Still, it's quite an inexpensive price to pay for all the benefits we've received.

**HP:** Have you been satisfied with the kind of reaction that your music has received?

**GR:** All I can say is that we are all quite pleased with the albums—perhaps even more so now than when we first recorded them. After the success of the first one, we had to decide exactly in which direction to go; whether to stay in the same musical vein, or to strike out in new directions. I think we hit upon a very nice compromise. I know that we may never be a critic's band—any group that enjoys a great deal of commercial success seems to be naturally hated by critics—but the fans seem happy with what we've done. That, and the fact that we're quite satisfied makes me very content.





**BUSH**  
**HIT PARADER**



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38238 KMFDM  
Silver Logo



38298 KISS  
Psycho Circus



38231 KORN  
Follow The Leader



11012 LED ZEPPELIN  
Houses Of The Holy



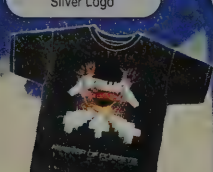
38257 LIMP BIZKIT  
Graffiti Logo



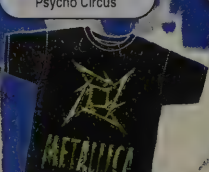
38229 M. MANSON  
Hard Road Cover



38260 M. MANSON  
Mechanical Animals



11001 METALLICA  
Puppets



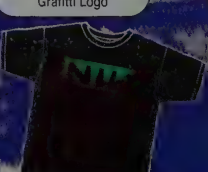
35819 METALLICA  
Ninja Star



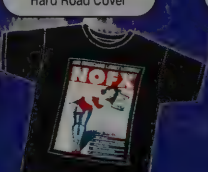
38283 M. MAGNET  
Fiery Bull\*



38245 NINE INCH NAILS  
Red Closure



38244 NINE INCH NAILS  
Metal Web



38240 NOFX  
Lousy Lover



38222 OZZY  
Diary Of A Madman



38289 OZZY  
Web



38262 PANTERA  
Rattlesnake



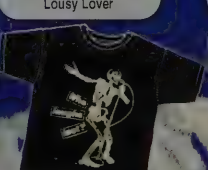
38261 PANTERA  
Wanted Poster



38234 PEARL JAM  
Yield Sign



11098 PINK FLOYD  
Dark Side Of The Moon



37847 R.A.T.M.  
Who Laughs Last?



38269 SEPTULTURA  
Against



38215 SEVENDUST  
Sun/Photo



38263 SLAYER  
Ghoul



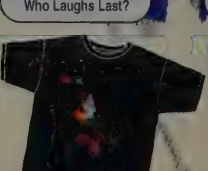
38259 S.M. PUMPKINS  
Adore



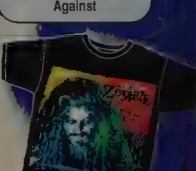
38307 SOULFLY  
Umbarumba



38296 THIRD EYE BLIND  
Fish Eye Photo



38308 V. OF DISORDER  
Imprint (Back)



38286 ROB ZOMBIE  
Hellbilly Deluxe



# ROCKABILIA MUSIC MERCHANDISE

34302 311 Small Alien Logo

34302 311 Small Alien Logo Tee

37194 311 Red Alien Logo

32691 311 Oval Blue Tee

36343 311 Shouting Star

35376 311 Dancing Hindu (XL Only)

15217 AC/DC Boner

36521 AC/DC Ballbreaker

12939 AC/DC Back In Black

37885 AEROSMITH Crossover Group Photo

37835 AEROSMITH Flamin' "A" Nine Lives

35237 A. MORISSETTE Dead & Back Pt. (XL Only)

36156 A.L.C. Unplugged Live Cover

3697 ALICE IN CHAINS Grid

32445 ALLMAN BROTHERS Eat A Peach

11005 ANARCHY Logo/Punk's Not Dead

37729 ANTHRAX Group Shot

37729 ANTHRAX Guy With Deformed Foot

17159 BAD RELIGION Street Boy On Fire

21763 BAD RELIGION Stage Photo

36026 BEASTIE BOYS Sardine Can

19305 BEATLES Definition

21428 BEATLES Embroidered Apple Logo

17089 BEATLES Maples Apple Logo

37327 BEATLES White LP

13006 BEATLES Sp. Pepper

17079 BEATLES Revolver

36488 BECK Gargyle

35783 BECK Monkey Head

35782 BECK Turntable

36981 BLACK CROWES Uncle Sam Crow

37405 BLACK FLAG Damaged

37806 BLACK FLAG Rules

17777 BLACK FLAG Police Story

19188 BLACK FLAG My War

19188 BLACK FLAG Bars & Logo

37813 BLACK SABBATH Horned Devil

17746 BLACK SABBATH Shattered Devils

37869 BLINK 182 Stomping Rabbit

37870 BLINK 182 Duce Ranch

35926 BLUES TRAVELER Ticket Wheel

35468 BLUES TRAVELER Psychedelic Cat

37583 BLUR Blurred Photo

37592 BOB MARLEY Rasta Prophet

34509 BOB MARLEY Redemption

34710 BOB MARLEY Three Portraits Shola

37404 BOSSNOTES Let's Face It

37503 BOSSNOTES Framed Devil

35931 BOSSNOTES Skateboard Devil

35465 BUCK-O-NINE San Diego

37533 BUSH Sunflower Image

33893 BUSH Coral Group Photo

37574 BUSH "Bush Army" Label

36854 BUSH Razorblade Image/Bush Logo

34593 BUSH Group Photo in Cafe

38213 CURB B&B Photo/Crossed Hands

3444 CURB B&B Photo/Crossed Hands

36424 DANGI Hanging Skull

37589 DANGI Sacrifice

36425 DANGI Gen Darzig in Red

36426 DANGI Old Skull

32563 DEAD KENNEDYS Not Punk's

22593 D. KENNEDYS Holiday in Cambodia

11006 DEAD KENNEDYS Too Drunk To...

19459 DEAD KENNEDYS DK Logo

38149 DEFTONES Billard Ball/Logo

38177 DEFTONES Color Blend Logo

38150 DEFTONES Around The Fire Cover

35505 DEFTONES Screaming Kitty Logo

36793 DEFTONES Rainbow Logo

38153 DEFTONES Hand! Am No One

37866 DEFTONES Serpents

22213 DEFTONES Pentaflexion

38303 DEFTONES When Satan Lives

36879 DEFTONES Descendents Fish

37317 DEFTONES Miso Coffee Pot

36285 DEFTONS Two Fists On Fire

38340 DEFTONS Poster Group Photo

37883 DEFTONS Window Frame Group

37203 DEFTONS Crystal Ship

37303 DEFTONS Song Image

37204 DEFTONS Rainbow Moon

21249 DEFTONS American Post

37602 DEFTONS S.T.H. Troll

37864 DRAIN S.T.H. Orange Face

37697 EVERCLEAR Band Photo

38145 EVERCLEAR Soda Logo

36350 EVERCLEAR Radio

17774 EXPLOITED The Massacre

35011 EXPLOITED Beat The Bastards

37327 BEATLES White LP

38176 FACE TO FACE Father & Son

36176 FACE FACTORY Danced In Flames

38267 FEAR FACTORY Obsolete

38152 KORN Group Caricature

38151 KORN Spined Logo

37214 KORN Life Is Peachy

11012 LED ZEPPELIN Houses Of Holy

11010 LED ZEPPELIN Crushing Ceiling

20551 LED ZEPPELIN Earth Rhythms

37625 LED ZEPPELIN Metropolis Head

38120 LESS THAN JAKE Pez Boy

37817 LIFE OF AGONY Flaming Skull

38299 LIMP BIZKIT School Bus

38180 LIMP BIZKIT Limp Lagoon/Black Girl

37814 LYNRYD SKYNYRD Harley Night

37815 LYNRYD SKYNYRD Twenty Cover

37590 MACHINE HEAD Logo

38154 M. MANSON Kill God/Shock Logo

37815 MARILYN MANSON Yellow Face

38136 MARILYN MANSON Family Portrait

38156 MARILYN MANSON Seven Fingers

37881 METABOX 20 Group Photo

37881 METABOX Cryptic Writings LP

21653 METALLICA Flaming Skull

11004 METALLICA Metal Up Your Ass

37596 METALLICA Rage

13361 METALLICA Sad But True

11002 METALLICA Damage

11003 METALLICA Kill 'Em All

11001 METALLICA P...E

36095 METALLICA Graffiti Group Photo

37882 PANTERA Official Live 1st

37882 PANTERA Smoking Cowboy

18205 PEARL JAM Flame Picture (XL Only)

32999 PEARL JAM Target Logo/Wrench

36511 PEARL JAM Gremmie Surf

38243 PENNYWISE Full Circle

37589 PENNYWISE Flame Logo

37266 PIG Big Pig

11099 PINK FLOYD Darker

14912 PINK FLOYD Diver

19001 PINK FLOYD Double Image

14623 PINK FLOYD Man On Fire

36244 PINK FLOYD Pulse LP Cover

20671 PORNO FOR PYROS Hell Cat

37473 PRODIGY Cantor Blocks

38165 RADIOHEAD Car/Lyrics V-Neck

37848 RAGE AGAINST M. Laughs Last

37847 RAGE AGAINST M. Laughs Last

37567 RAGE AGAINST M. Nuns With Guns

37846 RAGE AGAINST M. Che Guevara

37845 RAGE AGAINST M. Zapata

30639 RAGE AGAINST M. Working Woman

38100 RANCID 11th Hour

37690 REEL BIG FISH Big Fish (XL Only)

37318 REV HORTON Heat It's Martini Time

38191 ROYAL CROWN REVUE Crown/Rock

36428 RUSH Howling Wolf

11100 RUSH Star With Man

38255 SANTANA Moon And Guitar

33932 SCREECHING WEASEL Weasel Face

37828 SEPULTURA Beneath The Remains

38269 SEPULTURA Against

38174 SEPULTURA Max Cavalera Signature

38215 SEVENDUST Sun Photo

38190 SEVENDUST Strips Logo

38225 SLAYER Needle Lips

37638 SLAYER Chalk Cutlery

38224 SLAYER Devil Logo

33889 SMASHING PUMPKINS "Zero"

38232 SMASHING PUMPKINS Goat's Milk

38233 SMASHING PUMPKINS Head Trip

38210 SNAPCASE Incarnation

36442 SOCIAL DISTORTION Snake Logo

34817 SONIC YOUTH Dancing Kids

37933 SONIC YOUTH Washing Machine

38199 SPOOKY CD Cover

15175 SOUNDGARDEN Racing Strip

38192 STABB WESTWARD Hauling Angel

38106 STEVE RAY VAU Texas Tank Photo

38109 STEVE RAY VAU Checkered Pancho

38202 STEVE RAY VAU Blue Notes

36387 STONE TEMPLE PILTS Logo

38211 STRIFE Logo/Photo

17167 SUBMANSIONS Rate LP Cover

38171 SUBLINE Jyrdie

36516 SUBLINE Logo/Skunk Records

36171 SUBLINE Logo/Sun

37165 SUBLINE Self Titled Back Logo

38122 SUBLINE Cuban

37843 T.O.I. C. Logo

37842 T.O.I. C. & Fetus

36520 TOOL Smoke Box/Analog

15276 TOOL Wrench

38244 TORI AMOS Choir Girl

38198 TORI AMOS O Negative/Promotional

38115 TYPE O NEGATIVE Wolf Motor

38174 VAN HALEN Callen Card

38218 VENOM The Evil One

38123 VISION OF DISORDER Long Island

36445 VISION OF DISORDER Execution

34821 VOODOO GLOW Skulls Logo

35337 WEEI Cowboys

36446 WEEZER Black Bull Logo

37221 WEEZER Star Boy

38222 WHITE ZOMBIE Boogie Man

38228 WHITE ZOMBIE Ugly Music

37888 WU TANG CLAN Forever LP (XL)

33322 AC/DC Oval Logo

38258 AEROSMITH Aerolone One

18071 AGGRESSOR Towards Beyond

18166 BLACK CROWES Face

21526 BLACK FLAG Barrel Logo

37786 BOSSNOTES Japanese Art/Flying Sun

37290 BOSSNOTES Let's Face It

38881 BUSH It's Gavin/Photo

38274 CAD CHAMBER Introspect

37368 CRADE OF FILTH Fallen Angel

18268 DEAD KENNEDYS DK Logo

18736 FEAR FACTORY Obsolete

38285 KORN Big Eyes Caricature

38254 KORN Logo/The Leader

3814 KORN Logo w/Stripped Sleeves

37581 MACHINE HEAD Hands

37905 MARILYN MANSON Purple Devil

38279 MARILYN MANSON Logo/Bolt

38286 MARSHALL Flames Logo

21405 NIN Black Downward Spiral

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN MANSON Purple Devil

33338 NINE INCH NAIL The Becoming

37174 OBITUARY Band From The Dead

37173 OBITUARY End Returns

37859 OBITUARY Slowly We Rot

37905 MARILYN



**Y**ou see a great rock and roll band—one that actually moves you—every once in a while. Creed is one of those bands. We were privileged enough to catch vocalist Scott Stapp, guitarist Mark Tremonti, bassist Brian Marshall and drummer Scott Phillips at the House of Blues in Orlando, Florida one crisp Saturday evening. Florida's a great place to see Creed because it's their home state.

"Florida's been pumping out music for years and years and years and years," notes Stapp. "A lot of the '80s glam bands are from Florida, a lot of the Death Metal scene originated in Tampa. Florida's had a pretty thriving music scene for a long, long time."

Actually... we shared more than a crisp Saturday evening with Creed. We first caught up with them over cocktails in their suite at the Marriott hotel.



discussing music and style.

"Do you like my tattoo?" Brian asks, lifting his left sleeve to reveal Creed's logo on his biceps. He got it in his hotel room in L.A. from a San Diego-based tattoo artist.

Sean's looking particularly stylish because his black and red hair matches his red-trimmed black shirt. He jokes to Brian, "Hey, haven't I seen you in that shirt before?"

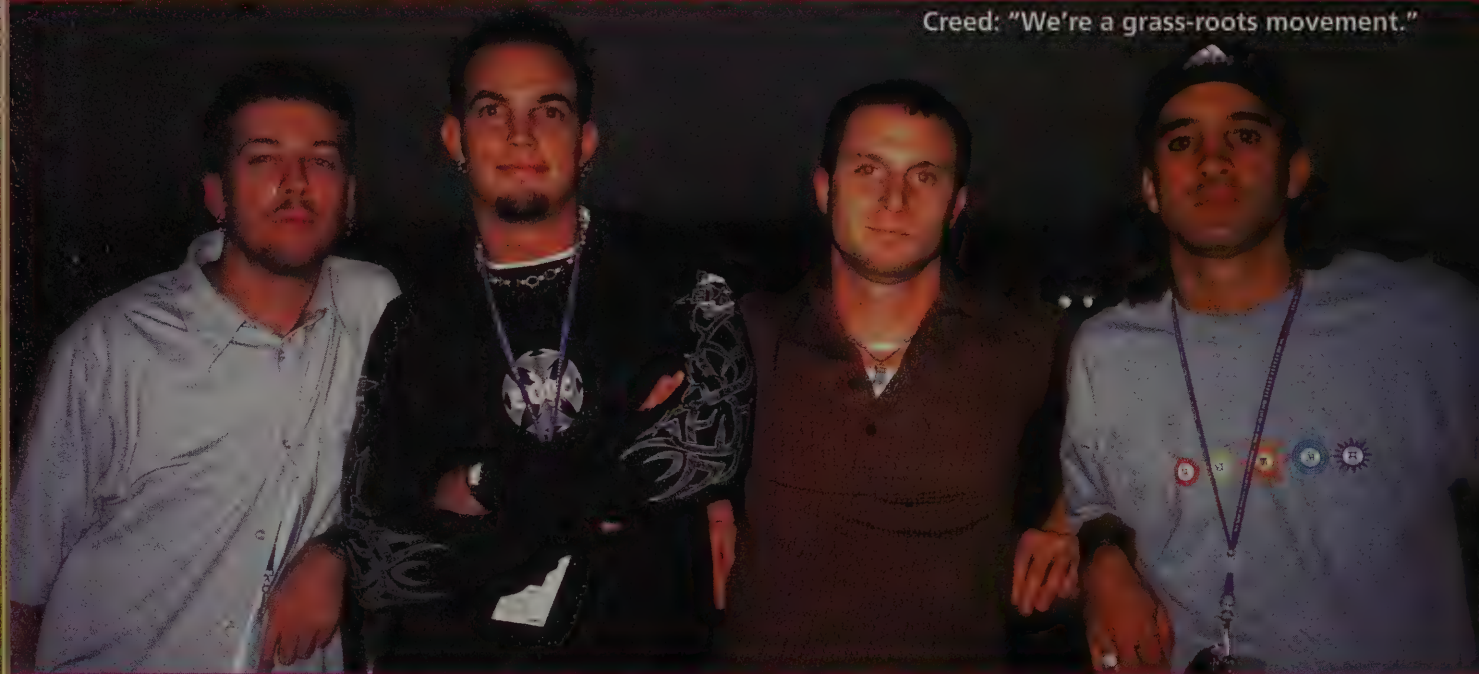
"I like to travel light," Brian smiles.

Creed are four very cool guys with a vision. Their songs are certainly not light-hearted. Scott scribbles lyrics of

stage with masterful gestures, and heavy audience interaction. During the song *Torn*, Scott urges the audience, "Join in, let me see your hands." A wave of hands go in the air. A wave of bodies passes across the palms of their upraised hands.

"We thought success like ours happened to every band that got a record deal," Scott admitted offstage. "We were very naive. We thought when you got a record deal and got on the radio that all of life's problems were solved and you lived happily ever after. We soon found out that that's when it all

Creed: "We're a grass-roots movement."



Their record company was there as were members of the foreign press. It was a dual celebration—both for Creed's debut album, **My Own Prison**, going double platinum and honoring their first incursion of Europe. Creed's worldwide strategy is to be subtle, yet come on strong.

"Creed is a grass roots movement," observes Wind-Up Records Alan Meltzer. "We're not going to push singles at radio, they need to come to us."

Meantime, various members of Creed and opening act, Finger Eleven are hanging out in the Sony suite, surrounded by plenty of beer, shrimp and happy promotion people.

We're cornered at the bar by Creed bassman Brian Marshall and Finger Eleven's Sean Anderson, we hang out

self-examination and social scrutiny—and never has all the answers. Creed are all about thinking for yourself.

"If I could tell you why we were successful, I'd write a book and sell 2 million copies," admits Scott. "The only answer I have for our success is the sincerity. Maybe we filled a void that was missing in the music scene—we offer honesty and sincerity and are dealing with things that people aren't really talking about. We're not the band you put on when you have your friends over to dance and drink beer. We're much more intellectual."

Live, Creed are a force to be reckoned with. Scott has a presence, working the

beginns. Just because you get on the radio doesn't mean you're going to sell any records. You could get played 50 times a week on a radio station and no one is going to go out and buy your records. That opened our eyes really fast and made us realize that there was going to be a lot of hard work involved. To pay our dues we had to tour and tour and tour."

Scott takes a seat on the speakers and delivers a heartfelt rendition of *Pity*





E

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BY JODI SUMMERS

for *A Dime*. The audience sways back and forth in time with the music and sings along.

"At the gigs, we find that about half the audience knows the record really well. The other half have heard of us, but they seem to want to hear more. So we play even harder."

Touring has paid off. Tonight's performance is being carried on radio stations throughout the world, and Creed are thankful that it is all happening for them.

"I love you," Scott says to the audience at the start of the encore. "Without you, none of this would be possible."

Then Creed launches into a unique rendition of the Doors' *Riders on the Storm* followed by Creed's contemplative radio staple *My Own Prison*.

**"Florida's had a  
thriving music scene  
for a long, long time."**

"I wrote *My Own Prison* at about 4:00 in the morning," Scott reveals. "I realized I was building up reasons to blame people. I was getting bitter. Writing the song was a turning point. I realized that I'm responsible, we're all responsible for our lives."

Creed put on an overwhelming performance. The audience, heavy with newly purchased Creed T-shirts, is obviously satisfied. Creed go back to the suite at the hotel and dutifully entertain all of the guests who had pink passes declaring "Loge Access." There's a lot of activity going on around them because of all the bands on tonight's bill—Creed, Finger Eleven

and Jimmy's Chicken Shack, are all rightfully proud of tonight's performance.

"It's nice when the audience responds," offers Finger Eleven's

Anderson. "But what's most important is how we feel we performed. Tonight we put on a good show."

Creed's bassist Brian is proud of the show. "A good one," he says positively while his girlfriend takes pictures for the band's scrapbook. It's a very family-like scene.

"We get along extremely well in this band," Scott concludes. "We're more like a family than just a band."

Like band, like audience. Those who've adapted the Creed are an enlightened group.

Scott Stapp: "We were very naive."

THE SCENES

PHOTO: JODI SUMMERS



**M**arilyn Manson walked into the room and all eyes instantly turned in his direction. Tall, dressed in a full-length black leather coat, a matching gangster-style hat perched atop his magenta-streaked hair, and "Jackie O-styled" giant eye-glasses covering most of his surprisingly-under-made-up face, MM was the essence of late '90s cool...kinda like a scrawny Shaft-meets-Courtney Love. As his bodyguards and various media liaisons buzzed busily around him, Manson strode ahead

with purpose and determination—as if he *knew* he was the unquestioned center of everyone's attention. The reason for MM's extremely rare mid-afternoon media showing? Some might guess it was his way of generating interest in **Mechanical Animals**, his chart-topping disc that had lost some commercial momentum only two months after its release. Some might imagine it was Manson's way of getting in touch with his "people". Still others might surmise that it was just Marilyn looking for something to keep his over-active imagination busy. But whatever the reasons might be, he was ready to break his silence in regard to his latest disc, his on-going world tour, and the incredible controversy that seems to follow him around like a loyal puppy dog. In typical fashion no subject was taboo, and no question was deemed unworthy of a snappy, amusing response. It was vintage Manson... and here it is.

**Hit Parader:** You remain the center of controversy—from destroying dressing rooms to supposedly using the American flag as toilet paper on stage. How do you feel about that?

**Marilyn Manson:** First off, the incident that people are talking about—which happened on stage in New York—was misinterpreted. I didn't use that American flag to wipe myself that time—it was just a red and white banner. Now, I *have* used the American flag in that way before, and I'll be happy to do it again. But it didn't happen that time. And as far as that dressing room goes, that was a situation just waiting to happen. Isn't it a mistake to leave lighter fluid in a dressing room? Anyway, that dressing room deserved to be destroyed.

**HP:** Where does pure shock value fit into the Marilyn Manson equation?

**MM:** I like to provoke people in order to make them think. People in the '90s have gotten used to boring rock performers. I believe that you can't limit yourself in anything you do. It's like the way I appear on

the cover of **Mechanical Animals**, why should I limit myself to being one thing? I believe I represent something undefinable—something filled with wonder. It's very sexual, yet it's also sexless. It's a very vulnerable persona—I'm naked to the world, which is the way almost every artist must be to create something great.

**HP:** The obvious "glam" overtones of **Mechanical Animals** have drawn comparisons to the likes of Bowie and Kiss. Do you mind those comparisons?

# MARILYN MANSON SPEAKING HIS MIND

**"Anyway, that dressing room deserved to be destroyed."**

**MM:** I don't necessarily mind them. Seven of the songs on this album have the glam rock sound, and those do draw upon the influence of Bowie and Kiss and Alice Cooper. So I understand those comparisons. Those are the artists that first inspired me. But this is the '90s, so it's time to raise the standards, or at least find inspiration to push me when it comes to making the albums and the videos.

**HP:** It was ironic that in New York a few months ago, you were performing your show only a block from where Kiss were playing at the same time.

**MM:** Yeah, that was kind of interesting. I mean it's kind of hard for me to pick up on a band after all these years, but they certainly played a big role for me when I was a kid. They were a band that really pushed things to the limit at their time—and obviously I admire that. I keep hearing rumors that we may be playing on the same bill with Kiss in Portugal sometimes this summer—that would be a dream

come true for me.

**HP:** How would you explain the evolution that's gone on in your music, especially on **Mechanical Animals**?

**MM:** The record is primarily about me trying to repair myself and trying to deal with life as this exaggerated rock star. That's what the character of "Omega" represents. The music means a great deal to me, but hopefully it's not just my story. I want everyone who hears it to be able to interpret it on their own level in their own way. This album is my statement about how difficult it is to be human. When you don't fit in, and when your emotions are viewed as weakness, it's easier just to shut those emotions off. That's when we all become mechanical animals.

**HP:** You've caught a lot of heat not only for your image, but also for songs like *The Dope Show*. How do you react when people say that you're supporting drug use?

**MM:** We've never encouraged anyone to use drugs. You can't tell a kid what to do. You know that as soon as you try to do that, they'll probably do the exact opposite of what you say. To me, drug use, and the song *The Dope Show* is all about the trial and error process that we all go through in life. To me it's kind of a hollow anthem—it represents the end of the world.

**HP:** Sales for the album have been mixed. It made a Number One debut—but things slowed down after that. Does that concern you?

**MM:** In the first eight weeks after the album came out, it had already sold half as many copies as **Antichrist Superstar** had done in a year. There's an attitude out there that if a record doesn't go platinum in the first week, then it's a failure. I can't go along with that. To my way of thinking, the album has been more than successful. You've got to remember that a band like the Rolling Stones always go gold, they don't go platinum. Are they a successful band? I don't deny that I want to be successful, but the way people look at album sales have changed. It's not the sole measure of an album's success or failure.

**HP:** At times in the past there have been comments that at least in terms of being an object of persecution you see a parallel between yourself and Jesus Christ. Is that still true?

**MM:** Jesus was the first rock star. You can't deny that his image represents death, suffering and alienation. That is very similar to the image that certain rock stars have. I'm not saying I am Jesus, or have that kind of power—but I do believe that he would certainly understand a lot of what I'm going through.





**MARILYN MANSON  
HIT PARADER**



# KORN PLANTING THEIR CROP

BY MIKE PRESSMAN

**R**ecently Korn frontman Jonathan Davis agreed to provide **Hit Parader** readers with a blow-by-blow description of every track that appeared on the band's recent chart-topping disc, **Follow The Leader**. So without further delay, let's turn the floor over to the ever-informative Mr. Davis.

## **IT'S ON:**

"This is my peer pressure song. It's about me, being so stressed out, partying and everybody's just going 'Come on dude, it's on.' That's partying: it's about the alcohol, women and everything else... all that wrapped into one. Like the chorus when I talk about 'Why am I really doing this?' It's all my fault that I'm doing this because all the booze and the women do is just make it worse. They just rearrange all the problems into a different order so I can deal with them one moment at a time."

## **FREAK ON A LEASH:**

"That's my song that rails out against the music industry. It's about how I feel like I'm a prostitute. Like I'm this freak paraded around but got corporate America making all the money while taking a part of me. It's like they stole something from me—they stole my innocence and I'm not calm anymore. I worry constantly. I'm not just talkin' about the record business. Everybody's involved. I've lost something. I'm not all there anymore. I love what I do, but I wish I could have it all back. It's like the 'Peter Pan syndrome.' I wish I could still fly."

## **GOT THE LIFE:**

"I'm baggin' on myself in that song. It's about how everything's always handed to me, how I look up to God and say I don't want this anymore. Like I want something more out of life than all this. And I've got everything I really need, but sometimes I don't like it and I don't know how to explain it. I have to sit through the songs more to actually get into what I write. I really and truly know the meanings of the songs... almost. But it's like I'm haunted by demons that influence my writing. It's a give or take of that. I mean I love being a rock star, I love all that it entails, but I hate all the pressure and all the crap that is involved. And I'm asking God, you know, take this away and make me happy. But he's telling me, 'Hey,





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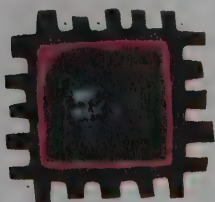
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**Van Halen**—Balance (Verner Bros.) 110866  
○ **Nativity In Black: A Tribute To Black Sabbath**—White Zombie, Sepultura, more. (Concrete/Columbia) 111435  
**Aerosmith**—Big Ones (Geffen) 111468  
**Bauhaus**—1979-1983, Vol. 1 (Beggars Banquet/Atlantic) ★ 114207  
**Portishead**—Dummy (Go Discs/FFRR/London) ★ 119156  
**AC/DC**—Highway To Hell (Remastered) (ATCO) 120311  
○ **AC/DC**—Back In Black (Remastered) (ATCO) 120337  
“**Heavy Metal**” (Elektra) 122416  
**Silverchair**—Fragstamp (Epic) 132548  
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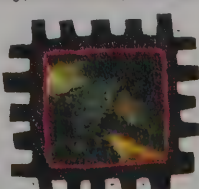
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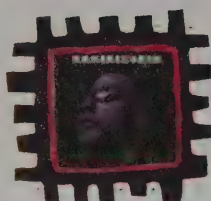
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you got the life. You get to see the world, you get to do this, you get to be in a great big band.' My mindset when I was writing the song was that I was really down on everything. It's like I'm sick of all the stress and pressure. But if it were all gone, I'd be in even more hell."

**B.B.K.:**

"That's another song about me dealing with the pressures of this album and how I am trying to kill myself, but do I really want to kill myself? Things I'm just questioning of myself. Like me and myself are just destroying myself with alcohol and everything. Because I can't settle everything. I'm really a scared little boy."

**CHILDREN OF THE KORN:**

"(Ice) Cube came up with the title. I fed off what he wrote—he was talking about growing up during puberty, and having people dictate to him what he can do, like how you gonna tell me how to live. And in one of my verses, I'm talking about being a kid that's always known as the town freak. It's funny how things change—how some of these people picked on me and all of a sudden, look who's laughing now, because I am a big rock star now. And in another verse, I talk about all these parents hating me for what I do, saying I'm corrupting their children, but in turn these parents need to step outside of themselves and really listen to what I'm talking about. Then I think they can understand that they were kids before. They're just really quick to judge me. All the 'Children of Korn' are all our KORN fans. All those kids going through shit and feeling what I feel."

**DEAD BODIES EVERYWHERE:**

"That was the song about my parents trying to keep me out of the music business. My father was in it and he knew how it was and I totally understand him now that I have a son. I want Nathan to be a musician, but I don't want him to go through the hell I went through. That's the same thing my dad was doing. A lot of people can relate to it, because it's like the dads wanting their sons to be football players and their sons want to be doctors or something else. That kind of pressure we get from our parents when we're growing up. It's like trying to make their sons into something they're really not. The 'Dead Bodies' thing is like how I did just that. I worked at the coroner's office instead of being a musician, and all I got was 'Dead Bodies Everywhere,' and I got all traumatized. Thanks a lot Mom and Dad."

**ALL IN THE FAMILY:**

"That song was originally for B-Real (of Cypress Hill) and it didn't work out 'cause his record label wouldn't let him do it. Fred (Durst of Limp Bizkit) was at the studio one day after a 'KORN-TV' taping and we said, 'Let's do a song together. Hey, man, let's go back and forth and rip on each other like an old-school battle.' I don't know who's idea it was. I can't remember if it was mine, or Fred's but we came up with the idea and we started writing

and we worked on it together. I even came up with some bags on myself for Fred to say. It was all in good natured fun."

**RECLAIMED MY PLACE:**

"I always do a song about a band member, and this one is about the whole band and how I've been called a homosexual. Even now, I became this big rock star in a band and I'm still called a fag even by my own band. So it's like I was pissed off at them. It's like, 'erase them all because I'm gonna reclaim my place and say hey, they owe a lot to me for what I did, and I owe a lot to them back, but it still kinda sucks.' I've never ever gotten away from that 'fag' title. Just because I'm a sensitive kinda guy, and kinda feminine. It really sucks."

**JUSTIN:**

"Justin is a kid who's terminally ill and dying of intestinal cancer. His last dying wish was to meet us and it really freaked me out. That threw a whole bunch of new kind of pressure on my mind. That's really intense. Someone's gonna die and the last thing he wants to do is hang out with us. So I truly just freaked out. It's like, why would he want to meet me? What makes me so special? And in turn, I talk about how I admire his strength and his life. I couldn't stare at him, because he was so content that he was gonna die. No one could look him in the eyes. I totally admire his strength. I wish I had it."

**SEED:**

"That's all about the same thing again like in 'God Got The Life.' I'm lying in bed in my hotel room or whatever thinking, 'do I really need all this stuff? All this pressure on me?' Because I'm a stressed-out freak. The song's about Nathan (Jonathan's son), it's about how every time that I look into his eyes, I see myself how I used to be, innocent and stress-free. I'm kind of jealous of it. It really sucks, I used to be that way. It's like I have to work so hard at this thing in my life. I have to become a stressed-out freak, but I have to put food on the table for my child. Every time I look into his eyes, I just see myself staring right back at my ass laughing. I was like carefree, innocent as a child. It's really weird and I'm jealous of it. That little kid has my exact same eyes, too. I'm looking at myself when I look at him. It's sad, it's sad."

**CAMELTOSIS:**

"That's a love song. It's about women in general, women who hurt me. It's Tre's (from the Pharcyde) lyrics. He's going on about chicks, and my chorus is like I'm so scared to love anyone and he really lets them in after I got hurt really bad by a girl. I've let Renee [She's Jonathan's finance] in a little bit, to be honest, but I'll never be that in love ever again. That's what I'm saying, no matter how many times you've loved, once or twice, you're gonna get used, cause you usually do eventually. The word 'Cameltosis' is a joke. You know, like how girls get 'camel toes' when they put their pants up too high in their crotch? We call it 'camel toes.'"

**Jonathan Davis:**  
"I'm haunted by demons  
that influence my writing."



# Kurt

Cobain was a legend. Perhaps there is no other way to better describe the man who had more impact than anyone on the entire culture and the ambiance of his time. Certainly in the half-decade since his suicide, there have been some who have stepped forward to deride and denigrate the influence Cobain had upon his generation, stating that his anguished soul and haunting words cast a pall over the first half of the '90s—a musical yell that perhaps is only now just beginning to lift from the face of the rock scene. Still, whether you loved him as a visionary and as a voice of his era, or hated him as a self-loathing, self-centered whiner, Cobain's position as a true rock legend, as a "first ballot" hall-of-famer, is beyond question.

It has now been five years since the rock world was robbed of Cobain's unique and special talents. On that fateful day in early April 1994, the blond haired leader of Nirvana, arguably the most influential and important band of the early '90s, decided to end his painful existence with a self-inflicted gunshot round to the head. The reasons for his tragic decision still remained cloaked in mystery, with conspiracy theories involving his wife, Courtney Love, frequently butting heads with the harsh realities provided by his ever-growing personal problems. Apparently suicide was the quickest, simplest, most direct way out for a guy who just couldn't handle the pressures inherent with stardom—an "easy" escape from the growing personal and professional tensions which were apparently threatening to strangle him alive.

It is an undeniable fact that Kurt Cobain was never an artist who sought the spotlight. Rather, he was an introverted poet and philosopher, an artist who had chosen music—loud, often bombastic rock and roll, in particular—as his primary and most powerful means of expression. Cobain didn't necessarily want to see his face emblazoned on magazine covers, nor did he ever grow comfortable with the concept of his gut wrenching, soul searching anthems of angst and depression being transformed into four minute video snippets controlled by the whims of MTV. But stardom came—and it came quickly for Cobain and bandmates Krist Novoselic and Dave Grohl—to the tune of over 20 million albums sold world-wide. Even today, a full musical generation past Nirvana's prime, the band's back catalog still sells over a million units a year, and Cobain's face can still be seen emblazoned on T-shirts worn by kids far too young to ever have been impacted by his living soul.

"Kurt would be absolutely amazed by what's happened to Nirvana since his death," said a confidant. "I don't know if he ever understood the full power the band had, and I'm sure he never gave much thought to the kind of lasting legacy they would leave behind."

There can now be little doubt that Cobain was one of the most unique performers and visionaries in rock history. Yet, at the same time, he also stands as a true artistic enigma—someone who never managed to come to grips with the fervor his music cre-

# KURT COBAIN

*"I just play music—listen to it and enjoy it."*



Kurt Cobain: He never realized the lasting impact his music would have.



ated, nor with the stardom his success generated. Now, five years on, Cobain remains a legend to million of fans around the world. His lyrics are still scrawled on walls everywhere by the disenfranchised and the forgotten, while his mournful face still holds a mystical appeal for those who continue to view him as the voice of their hopes, their dreams and their desires. Like a myriad of fallen heroes before him, stars like Hendrix, Morrison and Lennon, Cobain has become

brilliance that Cobain's musical rebellion represented so eloquently.

"I think some people make too much out of our music," Cobain once stated. "They should just listen to it and enjoy it."

Making "too much" out of Cobain's music has become something of a cottage industry for many within the rock world, some of whom continue to milk his legacy and legend for all it is worth. Still, whether he will go down in the pages of music annals along-side the likes of Beethoven or the Beatles, or merely emerge as an important footnote in musical history books still remains to be seen. Yet it seems impossible to comprehend a time when the contributions of both Cobain and Nirvana will not be appreciated for their precedent-shattering frankness and bold alternative explorations. As long as there is a form called rock and roll, and for as long as there are kids with hopes, dreams and fears who turn to that form for escape and empathy, Nirvana will always be hailed as true

musical saviors—the band that almost single-handedly saved rock and roll from itself.

At a time when rousseau abusing poseurs were dominating the charts, and one-dimensional pop charlatans had taken control of rock's collective consciousness, Nirvana came along with a sound full of punk aggression and metallic angst—a sound designed by its very nature to help make rock and roll believe in itself again. Cobain's often vitriolic, occasionally amusing, always insightful words rang true to a new generation just beginning to seek their own way in the world. He was shouted the Voice Of Generation X—the man best able to put the myriad problems confronting his peers into song. The pressures of such a responsibility weighed heavily on Cobain's soul. Whether those pressures eventually led to his demise is still open to speculation. But one undeniable fact remains. Through his attitude, his appearance, and his music, Kurt Cobain was, is and will always be a true rock and roll legend.

# KURT COBAIN THE LEGEND LIVES ON

BY STUART LIVINGSTON

the somewhat reticent symbol of an era, a young man at the supposed peak of both his life and his creative powers cut down in his prime. He has joined the ranks of the legends of our time—from Monroe to Dean to Princess Di—who now will never face the hazards of growing old, or of growing mundane. His face, his attitude and his music are forever trapped in time to be analyzed, agonized over and appreciated by countless generations yet to come.

"To Kurt making music was relatively simple," said a long-time associate. "It wasn't designed to be something that was labored over and fretted about. It was designed to be his release. If people could relate to what he was saying, that was great. Certain nights on stage he would play a song out of tune just to see if people would cheer anything. A lot of his agony and pain came from the way he believed people comprehended what he was trying to say. He was bearing his soul in front of millions. How many of us could truly deal with that?"

Indeed, life quickly became a battle of wills for Kurt Cobain—with the battle often raging strongest within his own embattled soul. For many, Cobain has emerged as his generation's classic "troubled loner", an immensely talented, immensely disturbed young man taken from us far too early. His every word, action and deed good for rebellion and change, with his music representing a daring call to a generation. Here was a man who through choice or sheer reckless abandon lived life on the cutting edge, never fearing to go one step over the line in order to find new experiences that would heighten his life, dull his pain and add further depth to his artistic vision. Five years after his passing, many people are perhaps just now beginning to fully comprehend the depth and

**Cobain: He almost helped save rock and roll from itself.**

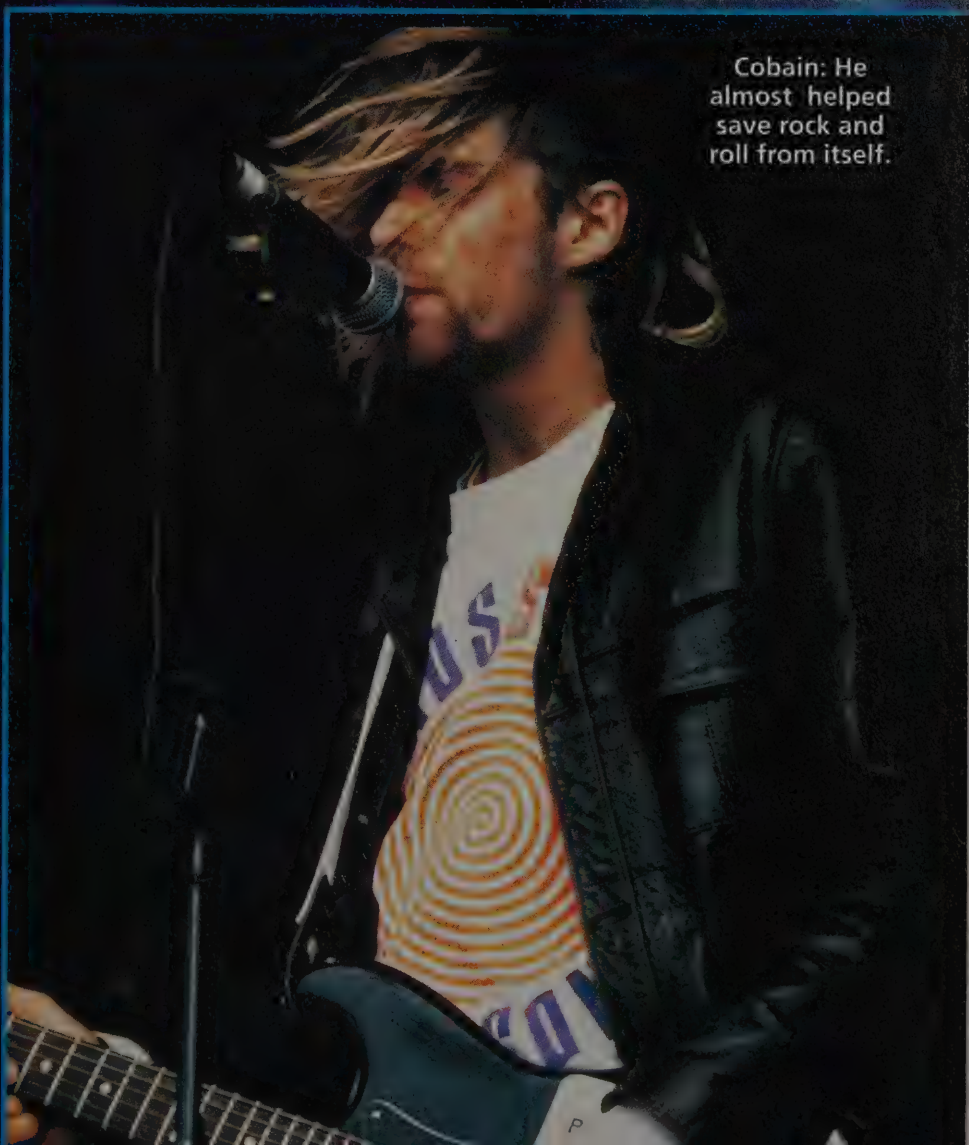


PHOTO: CHARLIE HALLINAN/STAR FILE



# KURT COBAIN

## FIVE YEARS LATER

BY IAN KIRKPATRICK

**D**uring his all-too-brief lifetime, Kurt Cobain continually wrestled with the demons of celebrity, of fame, of living in the harsh glare of the public eye. As his notoriety grew, and as the attention focused on his band, Nirvana, continued to escalate throughout the early '90s, Cobain began to withdraw more and more into a world of his own design—a "safe cocoon" away from media and fan scrutiny, a private haven that too often was filled with the potentially lethal combination of alcohol and drugs. Indeed, many would say that it was fame—and the myriad problems bestowed on a delicate soul ill-prepared to handle the responsibilities inherent in such acclaim—that eventually killed Cobain only three years after his group first rocketed to international fame and fortune. Others might speculate that his premature demise was simply the destiny of a brilliant, though fragile artistic candle whose fate was to be snuffed out too soon, leaving millions around the world in the darkness of despair.

Five years have now passed since Cobain's tragic death. For many of those who've watched with amazement as the legacy and legend of this musical master has continued to grow since his passing, it still remains difficult to place his suicide in a proper perspective. To many, Nirvana's enigmatic frontman was the unquestioned, though unwitting spokesman for his generation, the rocker best suited in manner and attitude for bringing forward the compelling problems—feelings of alienation, anguish and despair—that so characterized and distinguished membership in what was, then, called Generation X.

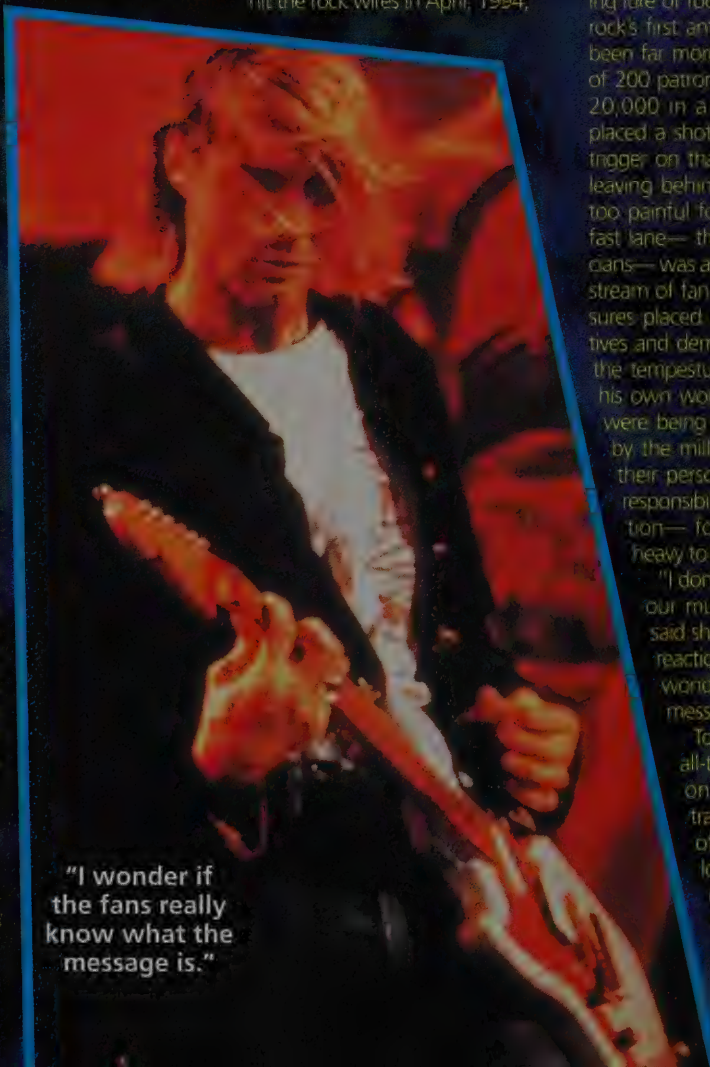
To other viewers of the rock world, Cobain's passing left less of a permanent mark. To those observers of the contemporary music scene, he was merely a deeply troubled soul, an obviously talented performer whose well-documented personal weaknesses and inability to deal with either success or stardom had long since marked him as a prime candidate for premature martyrdom. Yet, when news of Cobain's suicide hit the rock wires in April, 1994,

there was a near-universal agreement that once again the music world had been robbed of one of its most shining stars—a light that had perhaps burned too brightly and too quickly to survive the inherent pressures of public adulation.

Quite obviously, Cobain was never a performer who actively sought the often-intoxicating lure of rock stardom. In many ways, he was rock's first anti-star, someone who would have been far more comfortable performing in front of 200 patrons in the local bar than in front of 20,000 in a giant arena. When the singer placed a shotgun in his mouth and pulled the trigger on that fateful April afternoon, he was leaving behind a world that had become just too painful for him to deal with. Life in rock's fast lane—the dream of so many other musicians—was a living hell to Cobain. The constant stream of fan acclaim—as well as various pressures placed upon him by record label executives and demanding concert promoters—had the tempestuous singer constantly questioning his own worth, as well as whether his words were being properly presented and accepted by the millions who had christened Cobain their personal "messiah." For anyone such responsibility would be cause for introspection—for Cobain it became a cross too heavy to bear.

"I don't always understand the response our music gets from the fans," he had said shortly before his death. "I find their reaction really great, and really strange. I wonder if they honestly know what the message is. I think about that a lot."

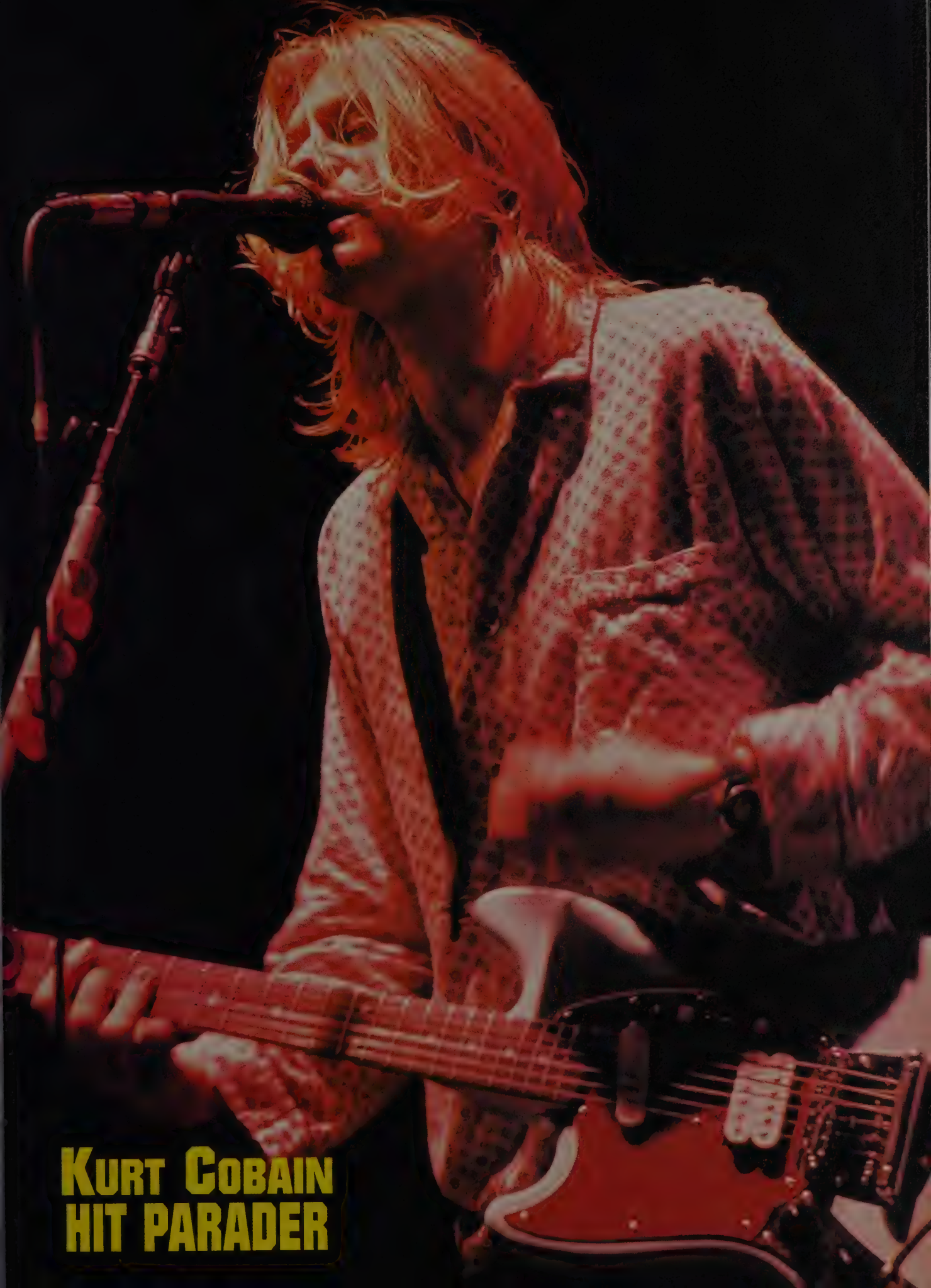
To many of his closest confidants, all-too-often Cobain appeared to be on the verge of becoming totally trapped in his own personal universe of thought. For the millions of followers who spent countless hours closely listening to his music, and then dissecting his lyrics in their never-ending attempt to analyze



"I wonder if the fans really know what the message is."

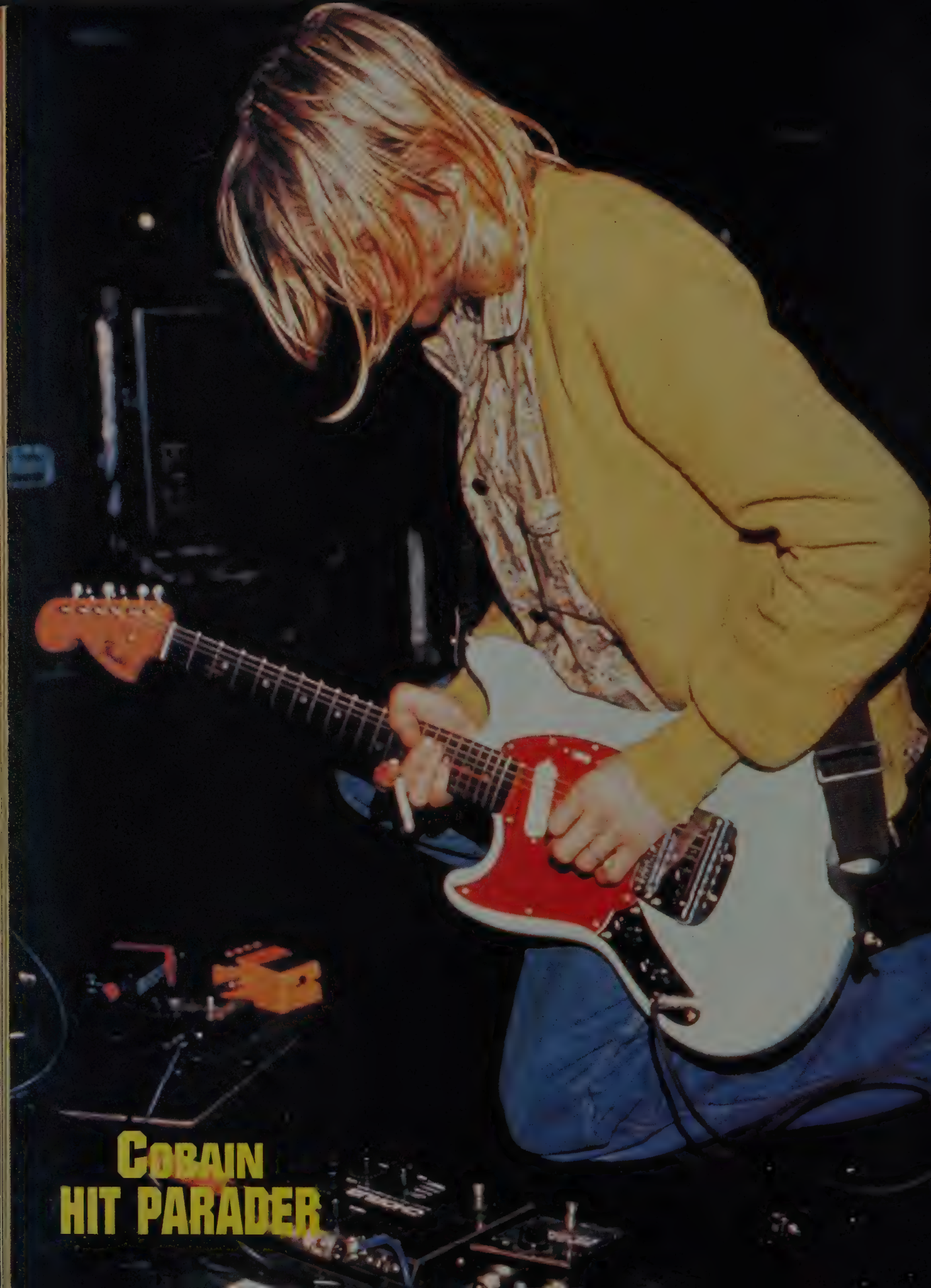
PHOTO: GEDRIGE DESOTA





**KURT COBAIN  
HIT PARADER**





**COBAIN  
HIT PARADER**

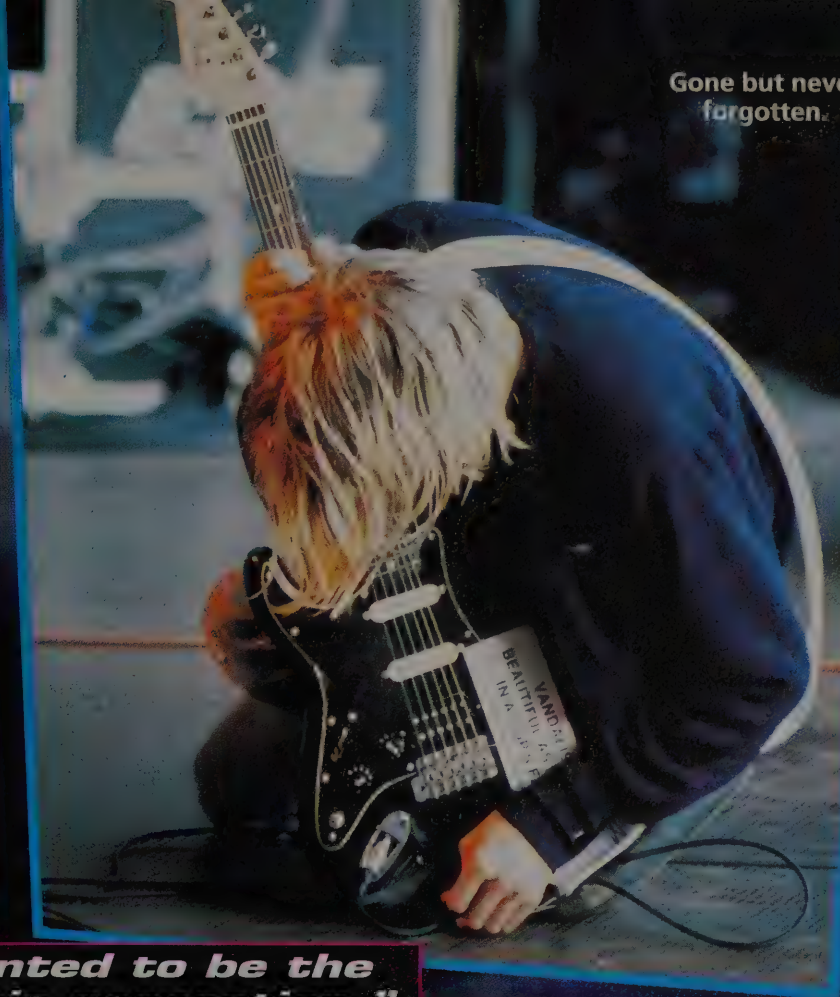


Gone but never  
forgotten.

Cobain's complex artistic psyche, Nirvana's approach was in direct contrast to the throw-away fluff so often associated with early-'90s rock and roll. In many cases the words that formed the foundation of the band's songs seemed to be windows looking in on Cobain's troubled soul, artistic statements that were simultaneous yells of outrage and cries for help. That so many fans were able to personally relate to Cobain's painful ordeal continues to speak well of the singer's unparalleled insight—and continues to bode ominously for the state of America's youth in the late '90s.

"Kurt was thrown into his role as a star and a spokesman," a record label source stated. "That was just about the last thing he ever wanted. He had the soul of a poet, not of someone who was blasting music to an arena full of people."

By the time of his death, playing those arenas had become an economic fact of life for Nirvana—yet it was certainly something neither Cobain nor his bandmates ever chose to embrace. But the simple reality of it all was that if the band wanted to tour, the arenas had become a necessity; costs were too high, and demand was too great for the group to do it any other way. It was hell for Nirvana to go out on a nightly basis and play their ear-blasting, yet eminently intimate songs of love, life and personal turmoil in cavernous halls. In fact, those around Cobain reported that the singer had gone back to drinking heavily and doing drugs



**"Kurt never wanted to be the spokesman for his generation."**

during the tour partly due to his depression, and partly due to his recurring stomach problems.

"People think that we're rich rock stars," Cobain stated in one of his last interviews. "That's just not the case. When we started putting this tour together, we quickly found out that if we did it the way we wanted to do it, playing in medium-size places where we could see everyone and they could see us, we'd take a financial bath. Playing the big places just became a necessity."

No matter how much Cobain may have detested the impersonal ambience provided by arenas designed more for watching basketball than listening to music, it seems highly unlikely that performing in such facilities was the straw that broke the proverbial camel's back. More likely, what pushed the singer over the brink to suicide was the difficulty he and wife Courtney Love were having in maintaining rights to their then-two-year-old daughter, Frances Bean. According to those in-the-know, officials from the Seattle child welfare agency had been investigating the couple's rumored drug use, and finally were underway that may have eventually led to the child being taken away. This situation apparently was what rested at the heart of Cobain's despondency on that tragic day back in April '94. Supposedly he had also experienced a bitter falling out with bandmates David Grohl and Krist Novoselic in the weeks prior to his death, with Cobain stating that Nirvana had gone as far as it could or should. But unquestionably it was his domestic problems that rest-

ed most heavily on Cobain's troubled soul.

"That baby meant so much to him," a friend related. "I know a lot of people around him hoped that having the baby would give him more strength than he had in the past. He was always such an emotional guy, a very delicate person in many ways. It didn't take much to push him over the edge. When he got married we all saw it as a good step for him. We all thought the baby would give him the reason for going on. I guess we were all wrong."

For many, the five years that have now passed since Cobain's untimely end have passed like the blinking of an eye—for others the time has seemed like a lifetime. But despite the passing of years, perhaps the most haunting question surrounding Cobain's tragic demise still remains unanswered: what is it about the rock and roll lifestyle that seems to draw so many "delicate" souls to its intoxicating flame? How ironic that Cobain died at the age of 27, the same age that saw earlier rock icons Jimi Hendrix and Jim Morrison both meet their own tragic demise. What is it that makes so many succumb to the pressures—and pleasures—inherent in the rock approach?

Has rock become the last great poet's escape; the forum through which the great creative minds of our generation must speak? Certainly Kurt Cobain was a unique and special talent, a singer/guitarist/songwriter who saw both the sadness and the wry humor in the world around him. Ask anyone who ever had the pleasure of spending time with Cobain and their words will

most likely be the same, here was a guy who gave a damn. He cared about the right social issues, about the people who listened to his music, about his family and his friends... he just didn't care enough about himself.

In the three amazingly short years that Nirvana reigned at the top of the rock world, they made a musical statement for the ages. Perhaps no other hard rock band captured the attitudes of their era better than Nirvana. From the moment *Smells Like Teen Spirit* blasted the band into public consciousness around the world, Cobain knew there was no turning back. There would be no returning to the underground status the band had enjoyed during their early recording career. Whether they liked it or not, they were bound to be something big—something important.

Kurt Cobain and Nirvana made special music at a very special time in American history. They were the eyes, ears and—most importantly—the voices of a young generation that was being too often taken for granted. If Cobain served as some sort of sacrificial lamb in order to create more interest in that generation, so be it. At least then his passing would not have been in vain. Perhaps the greatest legacy that Kurt Cobain can leave behind is the sad lesson that seemingly every generation must learn for themselves. It is the lesson that one man's dream may be another man's prison. That the pain of flying too high must never be combated by drugs or drink. Let the strength of Nirvana's music be his legacy, not the unfortunate weaknesses of the man that created it.







# COBAIN

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KURT COBAIN

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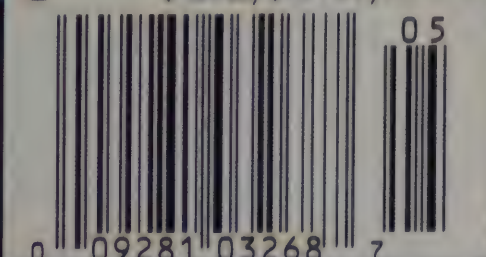
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# KURTI COMING

HEAVENLY  
LIFE

PRODUCTION & ARTS



BY SKIP PERKINS

**A**t times it's hard for the members of Aerosmith to believe that 25 years have now passed since the song *Dream On* first introduced them to the rock and roll masses. At times it's difficult for Steven Tyler, Joe Perry, Joey Kramer, Tom Hamilton and Brad Whitford to comprehend that many of the fans who now pack arenas around the world to see them perform live weren't even born when the Aero force first shot to acclaim. And at times it's almost impossible for these legendary Boston Bad Boys to realize the kind of impact their music has had on succeeding generations of rock and roll bands.

In the wake of the chart-topping status achieved by both their recent live disc, **A Little South Of Heaven**, and their summertime smash, *I Don't Want to Miss a Thing*, it seems safe to say that in 1999 Aerosmith remain at the very peak of their commercial and artistic powers. Clearly, as the old saying goes, this is one unit that isn't getting older...they're getting better. And while there still probably exist a few determined detractors who insist that the group's ever-more-predictable melange of blustery guitars, ball-



Whitford & Perry:  
Propelling the  
Aeroforce along at  
break-neck speed.

# AEROSMITH

## THE FORCE IS WITH US

sy vocals and bluesy riffs has become as dated as yesterday's news, millions of fans around the world still recognize this very special band as the musical cornerstone upon which the entire American hard rock empire has been constructed.

"It's been quite a ride," Tyler said. "It's been 25 years of rockin' the world, and it's been fun at every turn. Who would have believed that these five guys would have survived so much and still be together? But that's the great thing about rock and roll—you never know what to expect."

Despite Tyler's claim that Aerosmith's ride atop the rock and roll express has been nothing but fun, it's certainly no secret that at certain times in the past the group has had to overcome an incredible amount of internal strife in order to achieve their landmark status. Some fans may no longer even remember (or have chosen to forget) the period in the late '70s when the band temporarily broke asunder, with Perry and Whitford leaving the fold and Tyler, Hamilton and Kramer continuing on with

two new guitarists. And a few followers may not even recall the incendiary drug problems suffered by both Tyler and Perry—a situation that initially threatened both their lives, but eventually served to drive these self-proclaimed "Toxic Twins" back together again. Somehow, the arrival of **South Of Heaven**—a disc that brilliantly chronicles so many shining musical moments drawn from throughout the band's storied history—seems to place the entire Aerosmith story in its proper perspective.

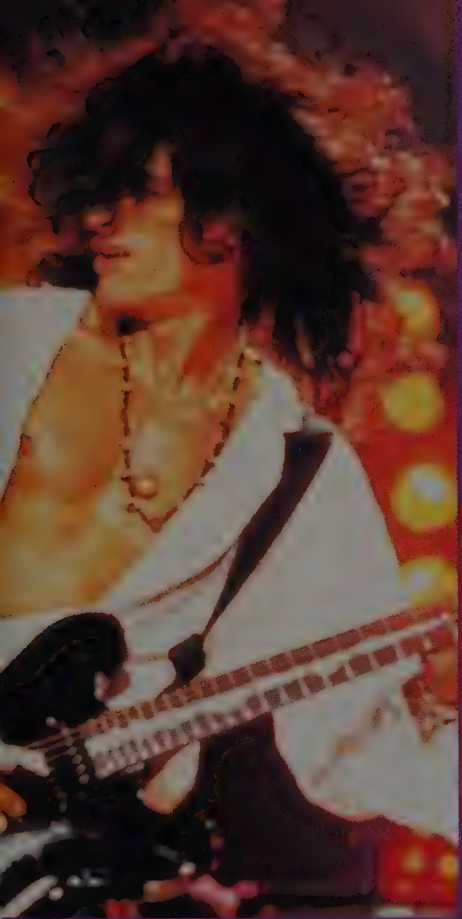
"I never forget the lessons of the past, because sometimes I have trouble recalling the actual events," Tyler joked. "But when you take just about all the best-known songs we've done over the years, and put them together on one album, you end up with something that's kind of special. I think even we're surprised at times by how many really good songs we have. And when you play those songs live, they take on an added feeling—especially some of those older songs. I've played *Dream On*, for instance, at every show we've done for the last 25

years...and you know what? When those lighters go up in the crowd, it still gets to me."

Actually, the mere arrival of **South Of Heaven** on the rock and roll scene is nothing short of a minor miracle. You see, over the years Aerosmith has divided their time almost evenly between their stints at Sony Music and at Geffen Records—with the band producing major hits for both companies. They started out at Sony, where such classic albums as **Get Your Wings**, **Toys In The Attic** and **Rocks** were recorded before the Aero boys signed with Geffen in 1984. Over the next decade they produced such chart toppers as **Permanent Vacation**, **Pump** and **Get A Grip** for that label. Then, in 1995 the band agreed to return to Sony, where they released 1997's smash **Nine Lives**. Now, for **South Of Heaven** they return to Geffen (albeit on a temporary basis) to fulfill a contractual obligation.

"It's one of those really interesting situations," said a source close to the scene. "Obviously an agreement had to be reached between the forces at Sony and Geffen for an album like this to come out. Since the band's hits have been almost equally divided between their time at those two labels, without an agreement you would have had what amounted to half an album. But it's amazing how things can get worked out in the music business when people smell money. Everyone knew this was going to be a great album—and a big





seller. That's enough to motivate the completion of *any* deal."

For their part, the Aerosmith gang really didn't care on which label **South Of Heaven** eventually emerged. They enjoyed their time with Geffen, and they're quite content with their present situation with Sony. So having the band's most comprehensive live album ever finally released was clearly a "win-win" situation for all involved. Featuring such fan-fave tracks as *Sweet Emotion*, *Eat The Rich*, *Love In An Elevator*, *Back In The Saddle*, *Walk This Way* and *Dude (Looks Like A Lady)*, the

***"It's been 25 years of rockin' the world, and it's been fun at every turn."***

live set represents a veritable "what's what" of contemporary American hard rock. Quite simply, if you don't like *these* songs, then you don't like rock and roll! But judging by the band members themselves, rather than expressing any sort of smug satisfaction concerning their past accomplishments, it would seem as if Aerosmith have already turned their abundant energies towards the future.

"Everyone wants to know when we're gonna take a rest," Kramer said. "We don't like resting. We really enjoy what we do. In fact, we probably enjoy it more now than ever before. Over the years, we've learned how to tour; we don't exhaust ourselves or get caught up in doing stupid things off stage anymore. Now it's all about the music, and I think you can hear that when we get on stage."

"Each time we make a new album, we're getting better as a band," Tyler added. "We learn new things and put 'em to work. Maybe in another 25 years or so, we'll finally be getting it right."

Tyler & Perry: "It's been a wild ride."







The Offspring:  
"We've never  
fit into any neat  
category."

BY CURT OLDEN

One thing that you can certainly count on when it comes to the Offspring—life is *never* boring. Since the magical days back in 1994 when their breakthrough disc, **Smash**, ended up astounding the rock world by selling over 11 million copies, much has happened both to these Orange County punk practitioners and to the entire music scene in general. Certainly vocalist Dexter Holland, guitarist Noodles, bassist Greg K. and drummer Ron Welty have gone through their fair share of ups and downs during that time, with critical response to their 1997 major label

debut, **Ixnay On The Hombre**, perhaps best being described as "mixed", and reaction to their latest effort, **Americana**, ranking as nothing short of extraordinary. But true to the devil-may-care nature that has so continually endeared them to their faithful fan base, this quixotic quartet have taken all of it in stride, and as they prepare to rock the world on the road in 1999, their perspectives on music and life are once again clearly in their proper order.

"The most important thing to us is to be in control of our own destiny," Holland said. "We've had complete creative freedom our whole career. **Ixnay** was such a progression for us — musical-

ly, touring-wise, artwork and video-wise, as well as dealing with another level record company involvement. At every level we had wild, new challenges and it was really fun. There are definitely worse things in the world than selling a few million records. It's nice to know that we have a band that can play on practically any continent and have people come out and see us. That's a pretty awesome thing."

Despite all of Mr. Holland's positive words, it's no secret to anyone with ears that the mid-'90s punk renaissance, a movement exemplified by the groundbreaking efforts of the Offspring, Green Day, Rancid and any number of lesser



lights, has now seemingly fallen out of commercial favor— doing so as quickly as the punk form first reemerged from oblivion back in '94. And while at times the sounds the band brings forth on **Americana** are about as far away from "vintage" punk as a hard rock band can get, the strident energy of that style— and more importantly the pervasive punk "attitude"— clearly remains cornerstones of the Offspring attack.

Of course, no matter how much this unit may try to grow and expand, there are those who refuse to acknowledge the Offspring as anything but prime punk practitioners. If that debatable point is to be accepted, a new question then develops; are the Offspring carrying the commercial fate of the punk world on their shoulders in 1999? Can this unit help to rekindle the now once-again dormant spark of prime punk energy, or on their latest album have they themselves already drifted too far away from their music's three-chord roots? Those seem to be the questions many members of upper-crust rock society are asking as these So Cal rockers begin their world invasion in support of their recent release.

"We've heard those kinds of questions before, and we still don't know how to answer them," Holland said. "To our way of thinking, we've never fit into any neat category, no matter how hard the media has tried to shove us into one. I think all of our records, including **Smash** and **Americana** are in some ways similar. They always have a bunch of fast stuff on them and a few things that really sound different. We've definitely grown as a band. I mean, we started out without even knowing how to play. We literally said, 'Let's be in a band' before we owned any instruments. We had a long way to go. Once you've been on the road and played a couple of hundred shows year-in and year-out, hopefully you get a little tighter as a unit and can even start expanding a little bit."

Certainly there is plenty of musical expansion evident (throughout) **Americana**. From the group's rip-roaring presentation of *Pretty Fly (For A White Guy)* to their

tongue-somewhat-planted-in-cheek rendition of the sappy pop "classic" *Feelings*, the disc gives free range to the Offspring's occasionally warped, yet always eminently entertaining artistic vision. This stuff isn't supposed to serve as a possible cure of society's ills or present the answers to life's biggest questions. The Offspring have always been about playing fun, raucous rock and roll, and once again on **Americana** they deliver the goods in spades. So call it what you want— punk, pop, hard rock or even ska— the Offspring know they've done all they can to provide their audience with the music it demands.

"I don't try to second guess what the audience is going to like," he said.

**"We've had complete creative freedom our whole career."**

"That's self-defeating. It's more like hearing something on the radio and thinking, 'This is it—I want to see if I can do something as good as that.' We're proud of where we've come from, but we're also proud of where we've gotten. We're still very much in touch with what got us here...I think. The punk scene is great because the audience and the band are eye-to-eye. We're not placed on any sort of pedestal. The audience is part of the show. We stayed that kind of band for ten years before anything really happened for us. Even though things have changed, that's still the core of what we are."

So the BIG question remains; can the Offspring save the punk rock world? Is this band strong enough, wise enough and talented enough to battle against the ever-shifting tides of public taste and reclaim their spot at the very top of the sales charts? So far, the results have been encouraging. MTV, whom many within the music biz give credit for single-handedly launching the

Offspring with their heavy rotations of the band's breakthrough hit *Come Out And Play*, has rallied strongly behind the group's new attempts. Yet, at the same time, alternative rock radio, which was at the peak of its power back in the '94/'95 **Smash** period has now lost much of its steam, being replaced in many markets by the dreaded "classic rock" or "adult contemporary" formats. But little of this seems destined to have even the slightest impact on the musical activities of Holland and his troops. To the Offspring, whether their new disc sells six copies or six million, the spirit of punk rock will *always* remain alive.

"Punk isn't any three-chord formula," Holland said. "It's an attitude you bring to your life. And, believe me, it isn't very punk to be sitting around worrying about how many copies your album may have sold in Chicago yesterday. That's just not our way of getting things done."

**Dexter Holland:**  
"We started out without even knowing how to play our instruments."





# ROB ZOMBIE

## TO HELL & BACK

BY JODI SUMMERS

**R**ob Zombie is the entrepreneur. Sure, he's done the rock star stuff, he's the monster-mind behind **Hellbilly Deluxe**, **Astrocreep 2000**, **Super Sexy Swinging Sounds** and **La Sexercisto: Devil Music Volume One**...but that's just part of what Mr. Zombie is all about...over the years we've heard rumors about comic books, animation films, writing and directing movies. Today, we're going to talk about the tangible. In addition to being a somewhat ominous rock deity, Rob is also very much the businessman. He's started a record label—one that he quite honestly doesn't expect to make a lot of money off of. As well, he's been producing projects for various people.



**Rob & friend:**  
"I don't think  
anyone in this  
type of business is  
really famous."

**Hit Parader:** You recently started Zombie A Go-Go Records, was that just for fun?

**Rob Zombie:** The whole point for me with it is just fun—I wanted to deal with bands that are fun. I wanted to make the whole thing fun, not this high pressure thing that has to make money. It's packaged and distributed through Geffen Records, but it's not done on a Geffen level, so the money is really low. I'm working with groups like the Ghastly Ones and the Bomboras, among others. There's not a lot of pressure for these bands. If they were signed to Geffen, they would surely be dropped because they wouldn't be able to sell enough records to maintain what they're doing. But Zombie A Go-Go is a low pressure, fun label. I want to build this label and give the bands time to develop.

**HP:** Is being signed to a major label difficult?

**RZ:** Not for me, but I've had a deal for a while. With new bands, now what happens

**"I wanted to  
do something  
that topped all  
my previous  
shows."**

is bands sign to a major, they give them about a month to do something. If they don't explode, they're history. You've got to give a band time to develop into something, which no one does anymore. Everyone's just looking for that hit of the moment, no one's trying to develop a career.

**HP:** With your record label, Zombie A Go-Go, you're actually trying to develop a specific musical genre.

**RZ:** I want the label to be specific so that you could be a fan of the label. You wouldn't even have to know what the band was, you could just see that it was on the label know that you would like it.

**HP:** How would you describe the music you're releasing on this label?

**RZ:** It's more like lo-fi trashy psychobilly surf rock nonsense. I hate to try and classify it because it sounds cheap in a way. It's a weird thing, you hear it and people go, "Oh I know what you mean"—it's just weird monster surf rock music—it fits in that vein.

**HP:** You've worked with some interesting people in the course of your career. Who have been some standouts you've worked with and why?

**RZ:** Definitely working with Alice Cooper was a big thing because he was a childhood idol—one of the first things I ever heard when I was a kid and really liked. To get to work with him and do a song, that was pretty cool, and kind of weird. I wrote the song

for the **X-Files** album and then he came in and sang on it, so it was like me telling him what to do, to a point, but I didn't really want to because it just seemed weird. Same thing with Howard Stern, that was strange and pretty funny. I lived in New York, so I'd been listening to him. It's always weird to just meet with somebody, because you can always meet people, but to get to work with them and deal with them one on one is really fun.

**HP:** What did you learn from Howard, the self-proclaimed King of All Media?

**RZ:** The Howard thing was weird because he wanted to do a song, so it became more like my thing. It was fun—a funny project.

**HP:** What do you mean that Howard wanted to do your thing?

**RZ:** Howard doesn't make records and he doesn't have a band. He wanted to record a song and his big thing was, "I don't know what to do, you have to make me a rock star. It's up to you to do this." It was kind of funny. It worked out really well.

**HP:** Do you consider yourself to be a star?

**RZ:** Not really. If someone says a star, you think like Harrison Ford or something.

**HP:** Are you successful?

**RZ:** I consider myself to be successful because that's something you can put facts and figures to. He sold this many records, he made this much money, okay it was successful—it's mathematics, you can't really argue it. Whether someone is famous, I don't think anyone in this type of business is famous. Famous is like when everybody in the world knows who you are and you couldn't go anywhere without being swamped. Bruce Willis and Demi Moore can't go anywhere without huge crowds of people forming immediately. That's famous, when you walk down the street and you're stopping traffic.

**HP:** How has your Zombie image affected your career?

**RZ:** I had a lot of problems with **Hellbilly Deluxe**—stores won't carry it, malls won't hang up the posters or advertising. It's not even a specific thing, it comes down to it's just you, you're not something that they want to be promoting in the mall because they're afraid it will be offensive. The world is getting more conservative.

**HP:** Where do you see yourself in 10 years?

**RZ:** Doing the same stuff, I presume. I don't see myself being a 45-year-old rocker, but I think there's a way where you can get old and still do stuff. It looks embarrassing if you're trying to pretend that you're still young. I don't think anything I've ever done is based around being youthful, so it's not like I'm ever going to lose it. You're the young cute guy in the spandex, and now you're the old, ugly guy in the spandex, I don't see it.



BY ROB ANDREWS

**S**evendust have certainly come a long way over the last 18 months. From the moment their self-titled debut disc was released on tiny TVT Records (the same indie label, by the way, that first introduced Nine Inch Nails to the music world), this special unit has been on a one-way rocket ride to stardom—the kind of express journey up the rock and roll ladder that has rarely been seen since metal's late-'80s glory days. They've blown away radio with such tracks as *Black* and *Too Close To Hate*, they've amazed audiences with the power of their live presentation (especially during their main-stage stint at last summer's OzzFest), and they've won over a loyal legion of new fans as they've emerged as media favorites on both sides of the Atlantic. Indeed, there are those who believe that this multi-dimensional, multi-racial, multi-talented unit may well hold the entire future of the hard rock form in their guitar-totin' hands.

Clearly, Sevendust have been both lucky and good to attain all that they have in such a relatively short time. Aided by the all-knowing eye of their producer/manger Jay Jay French (who many of you may remember as the lead guitarist in '80s

their original name, Crawlspace. It was with that moniker that they did their initial self-financed recordings, one of which, the song *My Ruin*, magically found its way onto the **Mortal Kombat** movie soundtrack in 1996. Soon after that, however, the group discovered much to their chagrin that another band called Crawlspace already existed out in L.A.—and that they owned the exclusive rights to the name. While such a happenstance would have been enough to deter a number of less focused acts, the group members quickly changed their name to Sevendust and continued to rock on with their eyes still squarely on the prize of big-time rock recognition.

# SEVENDUST

## LOUD & PROUD

***"Our goal has always been to be really heavy—but to also have a sense of melody."***

shock rock supergroup Twisted Sister), vocalist Lajon Witherspoon, guitarists Clint Lowery and John Connelly, bassist Vinnie Hornsby and drummer Morgan Rose have taken the rock universe by storm with their rich blend of metal, funk and hip-hop influences. Featuring a sound that lies as a bastardized cross between the blatant power of Metallica and the rap-inspired rhythms of Korn, Sevendust have staked out some powerful rock and roll turf from which to launch their full-throttle attack on the music world. But as proven throughout their debut effort, this Atlanta-based unit bring so much energy and imagination to their efforts that any comparison to other groups quickly proves to be pointless.

"I guess the obvious comparisons are made to bands like Metallica and Sabbath," Lowery said. "But what most people seem to miss is that there's a lot of other stuff going on here as well. I've listened to everything from Earth, Wind and Fire to Seal, and that's had an impact on our music too. That's where our melody comes in. A lot of bands out there, groups like Pantera and Biohazard, are real heavy. But I thought it would be cool to be real heavy but also have melody. That's what we've been working on since the very beginning."

As it happens, the "very beginning" for Sevendust dates back to 1995 when the band members first joined forces under

By late 1996 the rechristened unit was already packing clubs throughout the Georgia area, and they began realizing that it was time to think about expanding their realm of influence. Soon Sevendust's dynamic live shows—which often featured fiery interactions between the band and their fans—began to attract attention throughout the Southeast. Within months a number of record labels started pounding on Sevendust's door. But this band was in no particular hurry to sign on the dotted line—they were looking for just the right deal to come along. It didn't necessarily have to be the most financially lucrative arrangement, rather their quest was to find a label that would provide them with total artistic autonomy. Finally, in early in 1997 the group signed their recording contract with TVT—a deal that as Lowery explained, "allowed us to maintain all the qualities that make this band special."

"A lot of times you hear about bands like ours getting signed, and then the label trying to change them," he added. "We wanted to make sure we avoided that. The people we're working with at our label knew what they were getting, and they were happy about it. As long as they're happy, we're happy."

Soon after the release of **Sevendust**, whispers about the band's razor-edged attack started to ripple through the hard

rock underground. Within weeks—and with amazingly little hard-sell promotion to back it up—their disc found itself in the Number One spot on a variety of music industry radio tip-sheets, marking it as an album with true "cross over" potential. Then the group was asked to join the First Annual R.O.A.R. (Revelation Of Alternative Rhythms) Tour, hooking up with such divergent talents as hard rock legend Iggy Pop and the always-eccentric Reverend Horton Heat. To put it bluntly, Sevendust's go-for-the-throat musical attack just about blew every other band off the stage—though these guys are still just a tad too modest to take credit for stealing the show.

"It was a fun experience," Lowery said. "That tour went all around the country, from Minneapolis all the way down to Atlanta. It was great to get on stage in front of a good-sized crowd and play our music. A lot of those people may not of known who we were when we started, but we hope they knew who we were by the time we got finished."

Their R.O.A.R. experience was just the start for Sevendust. Almost as soon as that tour was over they headed back on the road, opening for just about any band bold enough to allow them to share their stage. Finally, in early 1998, the call came in from Ozzy Osbourne—a shrewd judge of heavy metal talent if there ever was one—requesting that Sevendust play a key role in that summer's OzzFest. To say the least the Dust members were overwhelmed by the offer...and they were soon even more overwhelmed by the experience of performing on stage each night in front of tens-of-thousands of metal-mad headbangers. The uproarious response that Sevendust's set received each night helped cement their position in the contemporary metal world, and only whetted the appetite of their following for the next dose of the band's heavy-handed musical magic.

"We're going to get around to making our second album very soon," Lowery said. "That's a promise. We've just been so busy that we haven't gotten around to it—but we can't wait to do it. We've got so many ideas ready to go. We really want to blow everyone away with the next one."













**SEVENDUST**  
**HIT PARADER**



# OVER THE EDGE

BY VINNY CECOLINI

**DURING THE RECORDING OF** NAPALM DEATH'S album, **Fear, Emptiness, Despair** in 1994, musical differences and a conflict of interest resulted in the band slowly becoming polarized from their singer, Mark "Barney" Greenway. Surprisingly, it was at this point that the band began to release a succession of memorable albums. The grindcore legends, who, during the early 1990s, were accused of flogging a dead horse, began experimenting and refreshing their sound. However, at the conclusion of their tour in support of 1996's **Diatribes**, the rift between Greenway and his bandmates had grown seemingly beyond repair and he was sacked.

Enter former Extreme Noise Terror frontman Phil Vane who appeared to be the logical choice to fill Greenway's sneakers. However, after weeks of working on new material, it became painfully

obvious to Napalm Death that things were not working out with their new frontman. Exit Phil Vane. A phone call was placed to Greenway, who had already started work on a new project. Although he still felt scorn, he met with the band. Fences were mended and the band regrouped to record **Inside the Torn Apart**, arguably the best effort from this version of Napalm Death that also includes bassist Shane Embury, guitarists Mitch Harris and Jesse Pintado and drummer Danny Herrera.

During their ensuing world tour the band further repaired their relationship and focused their collective vision. The resulting **Words From the Exit Wound**, not only continues the band's growth process, but the album's also the most aggressive of their recent discs. Still don't expect the new album to mark a sudden shift in direction. Produced by Colin Richardson, the album is a compos-

ite of each era of Napalm Death.

"Communication has improved 100 percent," says Embury. "If there was a bone of contention during the creation of **Words From the Exit Wound** it was discussed."

"The change has been gradual rather than drastic," adds Greenway. "I think if it things occurred drastically it would have turned a lot people off. However, the core elements of the band remain intact."

Early reaction to the album, which was released throughout Europe last fall, has been positive, with critics paying particular attention to the changes in Greenway's vocals style.

"A lot of people have been making a big deal about how I sing on the album, but I actually started doing it on **Inside the Torn Apart**," he contends. "I suppose the vocals on the new album are a little more tuneful. But it's a case of quality over quantity. The part of the record that everyone refers to on **Repression Out of Uniform** lasts for about 45 seconds. There are other melodic sections on the album, but when I tried to vocalize them differently, it just didn't sound right."

Unlike past sessions where enough material was recorded to warrant the release of additional EPs and singles,

NAPALM DEATH







## LATEX GENERATION

Napalm Death put together just twelve songs for **Words From the Exit Wound**.

"In the past we recorded additional songs due to pressure from our management and record label," admits Embury. "Unfortunately, when we do that our best songs don't always wind up on the full-length album. Still we've released two good mini-albums [including 1996's **Greed Killing**]. This time we decided the record company was only going to get twelve tracks, which probably lends to the album's aggressive feel."

"We would have liked to do more songs," admits Greenway. "But we just did not have enough time. And if we started spreading ourselves too thin, the overall quality of the album would have suffered."

It is not as if the band have abandoned mini-LPs and EPs. Napalm Death are planning to enter the studio later this year to record a series of yet-to-be-deter-

mined cover versions for an extended single.

"Everyone will get a chance to pick a song, which is in the best interest of the band," laughs Greenway. "I'd love to do *Battering the Dead* by Death. It's from their 1985 demo and most people don't know it. Most bands do Discharge covers, so that would be too obvious of a choice. We all like Discharge, but everyone has done it. We want to re-record quality songs that haven't really been exposed to people who are not into underground music."

**ALTHOUGH THE NAME LATEX GENERATION** might conjure images of outrageous Marilyn Manson worshippers lurking in the dark corners of seedy techno clubs, the Long Island, New York trio actually play a unique brand of melodic power pop punk that has drawn comparisons to artists as varied as Superchunk, Sebadoh and Twisted Sister. It's a sound

the band have playfully nicknamed **Boysrock**, which happens to be the name of their second full-length album.

"We came up with the tongue-in-cheek term because we feel that our music is not typical," explains singer/guitarist Joe Latex. "We don't sound like the West Coast-styled bands who play over compressed, radio friendly punk."

While mixing unabashed melody and sonic cacophony might seem as cohesive and acid and bases, Latex Generation have devised a blend that works.

"We've really grown as songwriters and musicians," explains Latex. "The songs comprising **Boysrock** blow away our first record [1996's **360 Degrees**], which was an overview of everything we had done in high school. We're a different band now. [Bassist] Tommy [Rockstar] and me are the only original members and we have a new drummer Brian Alien."

What hasn't changed is their unusual





## GRIP, INC.

name, which Latex admits to biting his lip when discussing.

"Most people don't have a clue what it means," he laughs. "It was a name devised by a bunch of fourteen-year-olds [the age of Latex and Rockstar when they formed the band in 1991]. Tom was inspired to adopt the moniker for the band after hearing a radio report about the A.I.D.S. epidemic and how many people the disease might infect by the millennium. The reporter, emphasizing the importance of using protection during sex, declared that the teens of the 1990s were growing up in a latex generation. Although the name has lost its emphasis as we approach the year 2000, we've decided to stick with it. If people feel the need to judge us by our name, they shouldn't listen to our music."

For their upcoming U.S. tour, the trio have purchased a used station wagon, replacing their old, worn and battered van which was put out of its misery by an inept mechanic in Texas last year. Latex is optimistic the car will hold up during the trek. The trio won't have to worry about the reliability of a vehicle when they join the Australian version of the Warped tour this winter. Although the frontman is ecstatic to be a part of this prestigious event, he dreads the long flight down under.

"I hope to be in an alcoholic haze the

entire trip," he laughs. "I'm a smoker. Once you crave a cigarette on a plane ride it's over. The last time I traveled to Europe, I got off of the plane as soon as it landed and immediately lit up on the runway. All of these German people started yelling. Hopefully, the flight down under will have stop-overs so I can grab a smoke break."

Or perhaps it's time for Joe Latex to give up the habit.

**GRIP INC.'S THIRD FULL-LENGTH** offering, **Solidify**, is a departure. Multi-flavored, much of the album is slower and heavier than their 1995 debut, **The Power of Inner Strength** and 1997's **Nemesis** and, arguably, their best effort to date.

"You can only tread over the same ground so many times," explains drummer Dave Lombardo. "There is only one song on the album, *Snapcase* that contains fast, double bass drumming. I've employed that style of rhythm so many times before that I needed to venture out into other grooves."

While *Lockdown* and the sitar-enriched *Griefless* have a decidedly Middle Eastern flavor, the band's most ambitious track to date, the climactic instrumental *Bug Juice* is colored by Latin overtones.

"There has to be diversity," says Lombardo. "Everyone gets sick of the

same old thing."

The album symbolizes Grip Inc.'s inner strength.

"Most bands will be around for a couple of albums," says Lombardo. "Then either something will begin to happen or it will end. But we've stuck with it. The only problem we've had was with our bassists."

With the addition of Stewart Carruthers, Grip Inc. has not only a great bassist, but also a fourth member who contributes to the songwriting process.

"Stewart has been a positive, welcome addition to the Grip Inc. family," says Lombardo. "He was recommended to us by Devin Townsend [Vai, Strapping Young Lad] and lives in Vancouver. I'm not aware of what he has done previously, but I know he's going to do a lot with us."

"For the creation of **Solidify**, [guitarist] Waldemar [Sorychta] flew to my neck of the woods," recalls Lombardo. "It was there that we laid the foundation for the new record. He stayed with me in California for ten days and we jammed it out. It was just a process of communication and trading tapes back and forth, involving good musicianship. A couple of months later he flew back over and we worked on what we had to come up with."

After vocalist Gus Chambers added



lyrics to the music Lombardo and Sorychta wrote, **Solidify** was recorded in Germany in five weeks, quick in terms of a Grip Inc. album. The drummer met up with his bandmates in Europe last July after performing live with Fantomas [the avant-garde supergroup also featuring former Faith no more vocalist Mike Patton, Melvins guitarist Buzzo Osbourne and Mr. Bungle bassist Trevor Dunn]. The band has become such a well-oiled, well-structured machine that it allows time for its members to indulge themselves in outside projects.

"We're very attuned to what this band is all about, so we're able to venture off and do what we want in the meantime," says Lombardo. "I don't think that one band should occupy so much time that its members have to devote all of their time to it." Besides recording with Fantomas, Testament, and jazz impresario John Zorn, Lombardo recently worked on an album of neo-classical music with former Bulldozer member Alberto Contini.

"I'm definitely into doing things that are out of the norm, the norm being Slayer and Grip Inc.," he admits. "Anything outside the norm would be

abstract collaboration with artists most people would never think I'd work with."

The drummer smiles when asked if he is a workaholic.

"A workaholic is usually someone who enjoys his job," he says. "And I enjoy playing drums, traveling and being around great people. I also enjoy performing, playing with other musicians, creating something and putting it on record. Someday, I hope to get my feet wet as a producer and engineer. I'd love working to get the right drum tones. The drums are the most important instrument when a band creates an atmosphere."

And drums have been the driving force of all of the bands that Lombardo has been apart of including Slayer and Grip Inc., who will be heading to Japan in March, before returning to start a stateside tour early in the summer.

**MOONSPELL IS A BAND** that defies labeling. From album to album, the band has combined their interests in southern culture, occultism and eroticism with a wide-range of musical influences including Bathory, Celtic Frost and Dead

can Dance, as well as traditional Arabian and Portuguese influences.

The seeds of the band were first planted in 1989 when bassist Sergio Crestana and vocalist Fernando Ribeiro united under the name of Morbid God. Moonspell came about in the autumn of 1992 when Morbid God added local talent to their already existing line-up and changed its name. Their first and only demo tape was released in January of 1993, a three-song effort entitled **Anno Satanae**. An EP that was released in Greece quickly followed that. But it was in January, 1994 that the Portuguese group released their debut EP titled **Under the Moonspell**, which introduced their unique brand of mystical symphonic death metal. Soon the band was signed by Century Media and recorded their first full-length disc, **Wolfheart**, in just ten days. That was followed by the full-length **Irreligious** (1996), the live **Second Skin** EP (1997) and the new **Sin/Pecado**.

The band, which also includes guitarist Ricardo Amorim, keyboardist Pedro Paixao and drummer Mike Gaspar are hoping to make their first visit to the states sometime this year.





# BUCKCHERRY

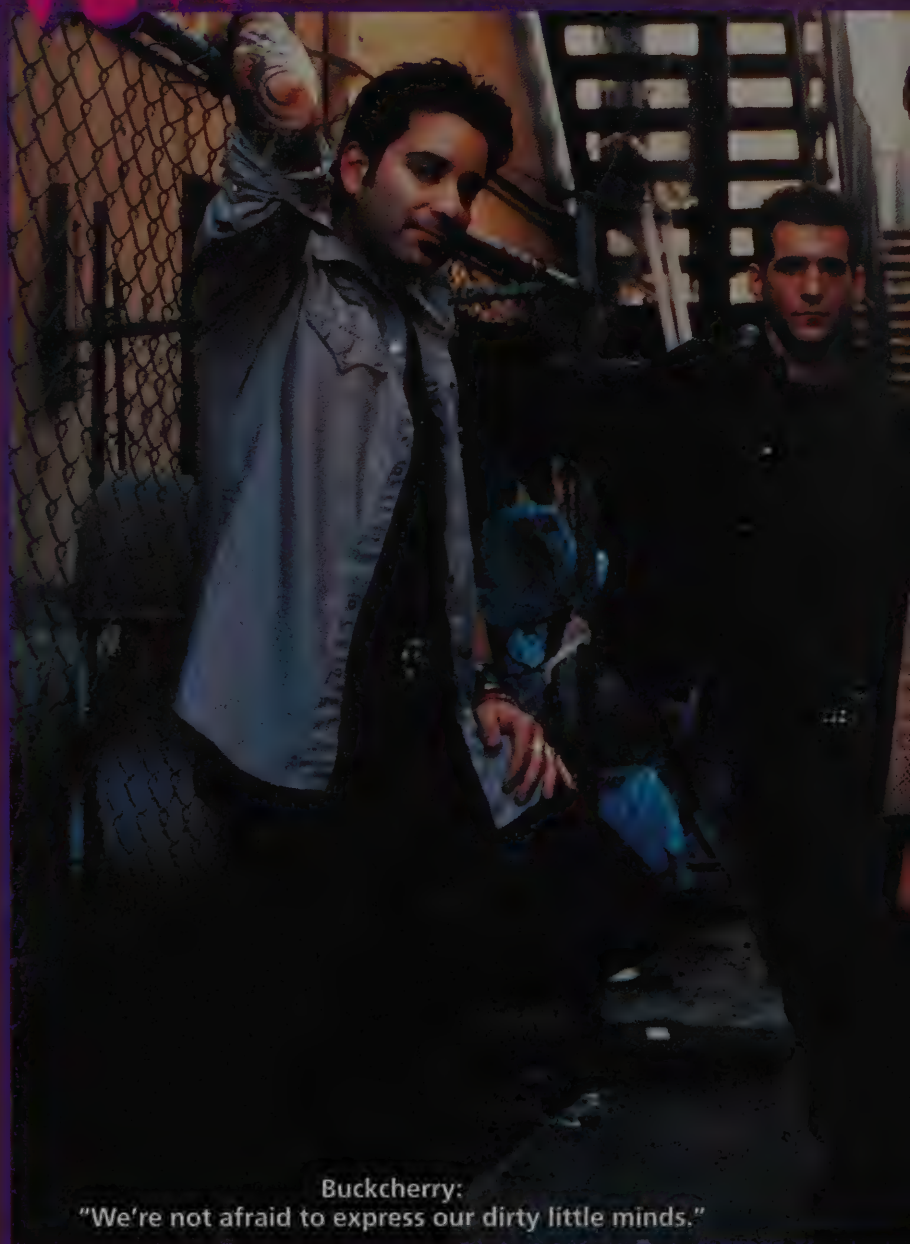
## BERRY BERRY GOOD

BY P. J. MERKLE

**T**hroughout the '90s the cry "Rock and Roll Is Dead" has echoed through record label hallways and grunge club bathrooms with alarming regularity. It's been a general consensus that since the demise of the so-called "hair-metal" movement of the late '80s, the hard rock form has fallen into a state of disrepair, with only the occasional strange netherworldly freakazoid or aged '70s holdover attempting to keep the form's noble traditions alive.

In many ways the demise of the rock and roll form is understandable. After all, the form's hallowed troika of "sex, drugs and music" rang far more hollow in the staid environs of the '90s than in preceding decades. The advent of AIDS, growing anti-drug sentiments, and a desire to move away from the "party 'till ya drop" attitude of '80s rock opened the doors earlier this decade for the emergence of angst merchants like Nirvana and Pearl Jam—groups that in style, form and attitude are the antithesis of the fun-loving likes of Motley Crue, Poison and Ratt. So, yes indeed, while it's undeniable that some great hard rock music has been created over the last nine years, the

did in earlier times. But judging by the music created by vocalist Joshua Todd, guitarists Keith Nelson, Yogi, bassist Jonathan Brightman and drummer Devon Glenn on their debut album **Lit Up**, they may be just the band to give the rock and roll form a much-needed kick in the ass. They may not *look* like some of those '80s rock heroes (thank God!), and they may not live in the same totally lascivious way (give 'em some



**Buckcherry:**  
"We're not afraid to express our dirty little minds."

true spirit of rock and roll has been as hard to find as the proverbial hen's tooth...at least until now.

Just when it looked like we may never get another taste of pure, strident, in-your-face rock and roll energy, along comes a band called Buckcherry. Nah, these guys aren't about to change the face of the contemporary music landscape the way that the Crue or Nirvana

time). But in attitude and sound, Buckcherry (Buckcherry...Chuck Berry...get it?) are about as close to launching a single handed rock and roll revival as we're likely to get any time soon.

"We're into those naughty pleasures that nobody likes to talk about," Nelson said. "We were living and breathing rock and roll when it wasn't in style, and ten



years from now, when it's out of style again, we'll still be doing it."

"For a while there, it wasn't cool to be happy about sex because people were terrified of it," Todd added. "Now people have been dealing with AIDS for a while and they've learned how to live with it and be sexy again—they're not afraid to express their dirty little minds."

It hasn't taken the Buckcherry boys long to put their stamp on the rock and

Brightman who happened to stumble upon the pair in an area recording studio. Only a month later the Buckcherry roster had been completed with the addition of Glenn and Yogi and soon the band was knockin' 'em dead on the infamous Sunset Strip club circuit.

"Playing live in those clubs was a great experience for us," Todd said. "We were really able to work on our material and grow more unified as a band. And, in

pened to be a representative of Dreamworks Records, who quickly moved in to sign the band. Seemingly before they knew what hit them, the band found themselves being hustled into the recording studio to work with the renowned Terry Date (of Soundgarden and White Zombie fame) and Steve Jones (the former Sex Pistols guitarist). Together that production pair managed to bring out the best in Buckcherry, adding a razor edged sharpness to their melodies and a rock solid heaviness to their riffs. In all, they helped turn such **Lit Up** tracks as *Crushed*, *Dirty Mind* and *Check Your Head* into vivid, three-dimensional rock and roll showcases.

"Working with those guys was really a great experience for us," Nelson said. "Steve Jones is a rock and roll animal, and since we were really into punk when we were younger, it was really a treat to deal with him. Steve brings an amazing vibe. This record wouldn't be what it is without him. And working with Terry was just as special because of his skill and knowl-

***"We're into those  
naughty pleasures  
that nobody likes to  
talk about."***

edge. He brought out the heavier side of us. There's an immediacy, an attack, an explosion to our music, and I think Terry captured that."

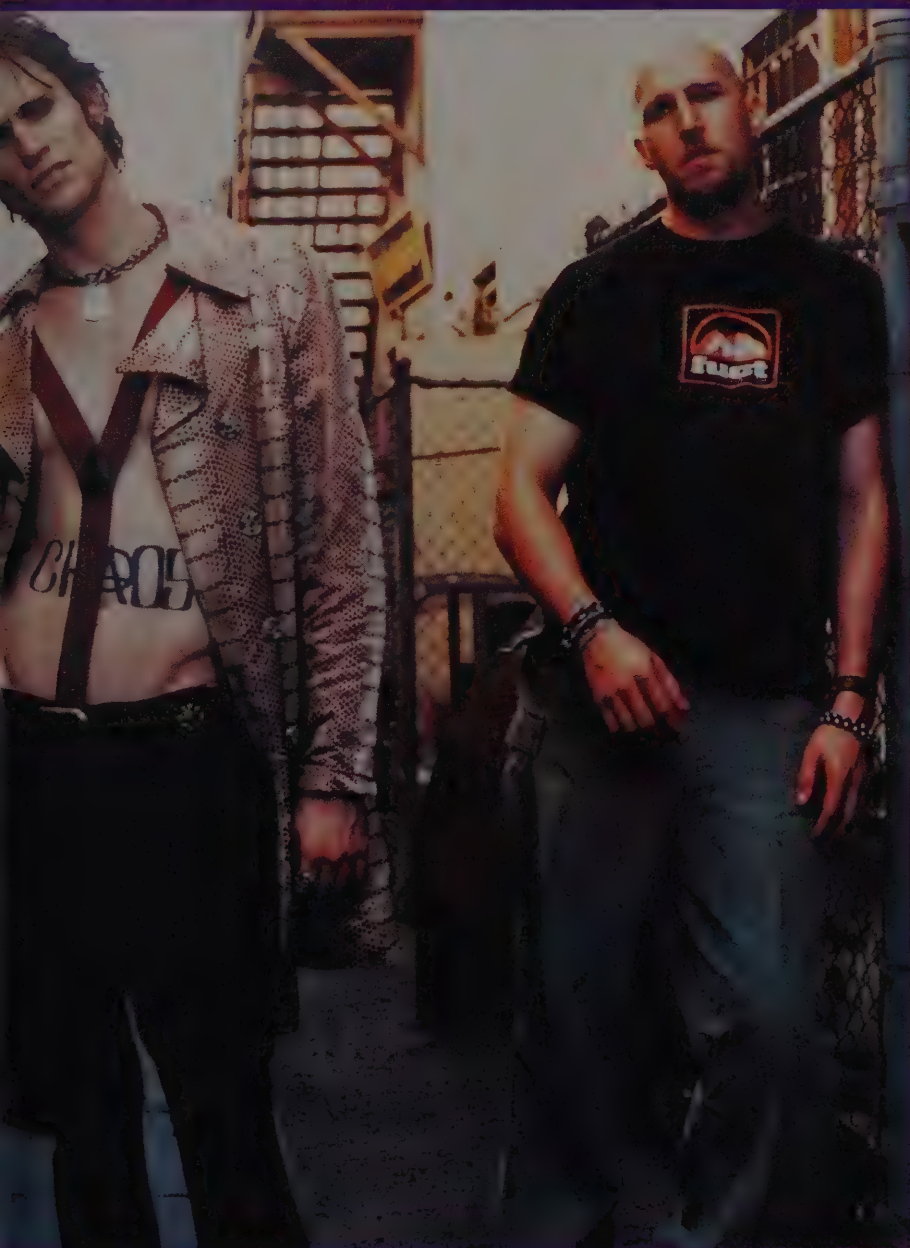
But before we go, there are a few questions that beg to be answered about this new, upstart unit known as Buckcherry. What's the *real* story behind that name? Is it nothing more than a slightly skewed homage to one of rock's great pioneers? And what about the pressure of trying to help relight the spark of "real" rock and roll? Can these still-relatively-unassuming lads ever hope to handle the pressures associated with being hailed as the rock form's latest "saviors"? The members of Buckcherry couldn't help but laugh out loud when confronted by such queries.

"Let's take the last part first," Todd said. "We love music, and we love rock and roll. I grew up listening to everything from Kiss to Prince, and it's all had an effect on me. We hope that people will respond to what we're playing because we think it's fun and we think it's good. And as far as the name goes, here's the real deal; it goes back to when our L.A. shows were starting to sell out. They used to be really packed, and a lot of the same people would show up at every show. One of those people was this transvestite named Buckcherry who used to bum cigarettes off of me outside of the show. He was a nice guy, but a complete freak—it was real rock and roll."

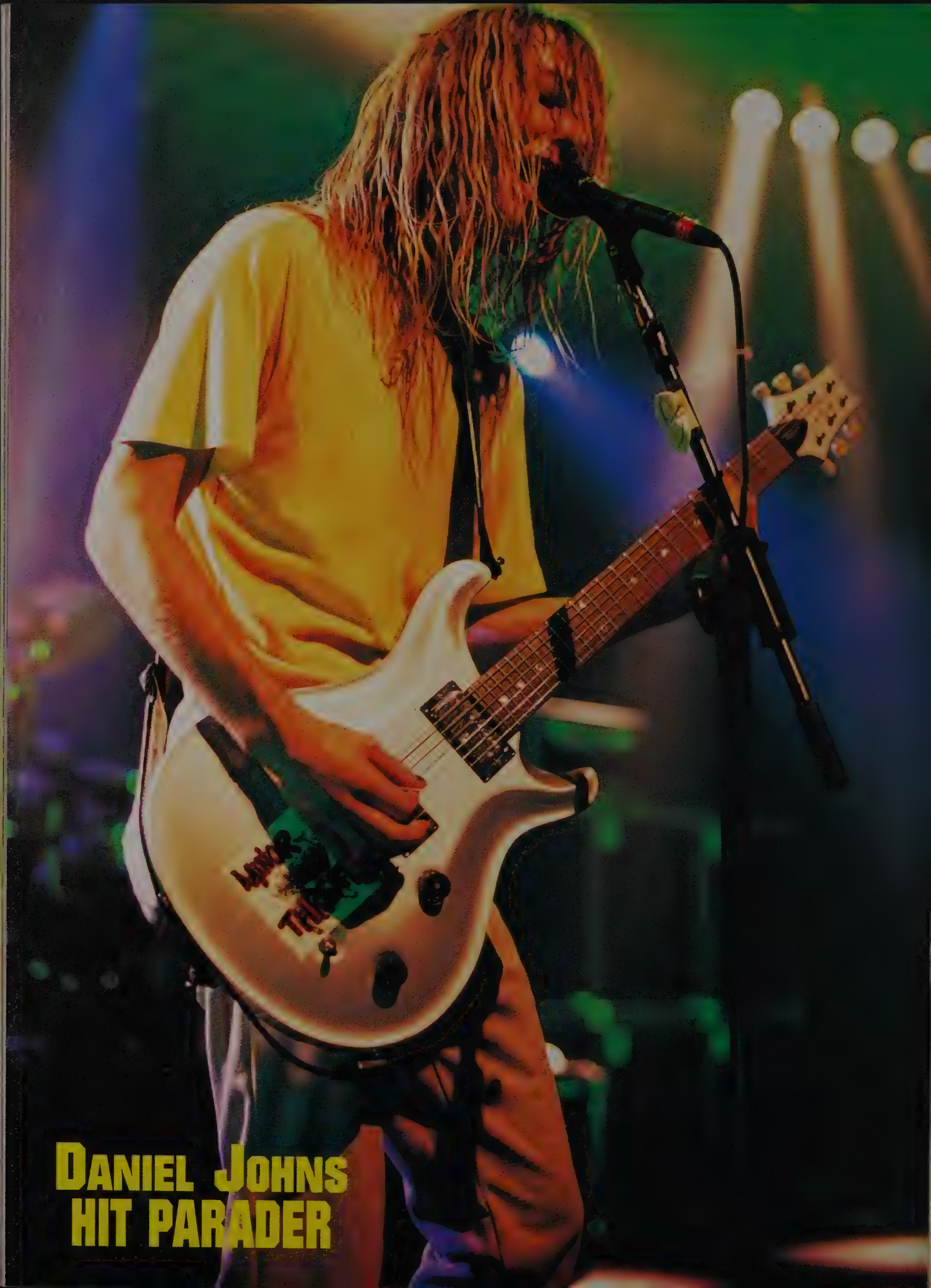
roll scene. Formed in 1995 when Nelson and Todd met by chance in a Los Angeles tattoo parlor, the two quickly formed a musical bond that within weeks resulted in a series of demo tapes recorded on an old 4-track machine. As those tapes began to make the rounds through the always-ravenous El Lay rock underground, the Nelson/Todd axis began attracting new members—most notably

addition, we were able to get a lot of interesting people to see us. I was always inspired by live performance. The energy live music gives me allows me to get out everything that's inside of me. I like to dance. This band is all about movement, garb and style. It's all about ripping your damn head off."

One of the people who caught of Buckcherry's hard-hitting live sets hap-







**DANIEL JOHNS**  
**HIT PARADER**



It's not exactly an earth-shaking revelation to state that rock and roll is a young man's game. Let's face it, for every almost-ready-for-the-glue-factory rocker like Mick Jagger or Jimmy Page, there are literally dozens of still-wet-behind-the-ears pups chomping at the bit for their chance at big time music biz recognition. But even in an industry controlled by superstars who are often judged to be "past their prime" by the time they leave their early 20s, Silverchair are an exception. Vocalist/guitarist Daniel Johns, bassist Chris Joannou and drummer Ben Gilles are all still in their late-teens, yet despite their tender age they've already sold over five million albums and emerged as a world-wide phenomenon. Their first two albums, **Frogstomp** and **Freakshow**, have drawn critical praise as well as commercial

rock world. While there may be some that state that Silverchair's influences, whether they be Led Zeppelin or Nirvana, are themselves little more than fast-fading memories, others predict that with the release of **Neon Ballroom**, these Aussie sensations may just prove to be the tonic to give the rock scene a much-needed jolt.

"We don't like putting classifications on the music we make," Johns said. "We've heard people call us everything from hard rock to grunge, and we understand that, but putting labels on what we do isn't what we're about. We let people call it what they want, but all we do is play it."

In retrospect, it's amazing how far Silverchair have come in a short time. It was back in June, 1994 that these then-15-year-old boys from Newcastle, a town on Australia's south-eastern coast, decided to

only been playing together for a year.

By the time the group went back into the studio to record **Frogstomp** shortly after the release of their EP, they were being hailed in the Aussie press as "the freshest band in years." As one might expect, by the time their debut disc was released (after all of nine days of recording), it sailed instantly to the top of their native land's album charts, a position it held for the next five months! But the boys didn't let any of this instant success play with their heads. Rather than immediately adopting the rock star lifestyle, Silverchair did everything in their power to maintain their street credibility. For example, when they were invited to headline the Aussie Big Day Out tour (their equivalent to Lollapalooza), the band insisted on playing the "second" stage—where indie bands were being featured. They also refused to appear on television or deal with the mainstream press, choosing only to talk to fanzines or music rags, publications they deemed as "cool."

"We just want to maintain some control of things," Johns said. "You can become

# SILVERCHAIR NEON KNIGHTS

kudos, and the group member's pouty good looks have made them international cover boys. Not bad for a bunch of kids who still haven't seen their 20th birthday.

And now with the release of their third album, **Neon Ballroom**, a new and potentially critical phase of Silverchair's musical game is about to begin. The only thing worse than being a nobody at the age of 19 is the risk of being a "has,been"—and that's exactly the fate that this Australian power trio is working feverishly to avoid. Yes, they *have* sold five million albums. But a simple application of Math 101 says that such a number consist of four million copies of their debut disc and only one million copies of its follow-up. Thus the success of their third effort will play a vital role in determining the eventual fate of these Silverboys—whether they will make a lasting impression on the rock and roll history books or rank as merely a passing blip in the annals of music lore. And while young Mr. Johns insists that such sundry side-issues play only a minimal role in determining his band's musical course, he also admits it has grown harder and harder for Silverchair to avoid the pressure of public scrutiny.

"We've been quite successful since we first started," the blond-haired frontman said. "But we very much want that to continue. We always admired great bands that were able to produce many strong albums. That would be our goal as well. We want what we've already accomplished to serve as a starting point for us."

Clearly, in both word and action Silverchair is as mature and exciting a band as has come down the pike in many a moon. This is a group whose style and attitude seems intent on proving that a pure hard rock band can still make a significant impact on the confused, jaded and unpredictable late-'90s

**"Things happened so fast for us— really before we knew what was going on."**

enter a national talent contest sponsored by radio station 2JJJ-FM. They recorded a song called *Tomorrow* for the contest, and submitted their entry along with over 800 other hopeful bands. Not only did Silverchair win the contest (the first prize being a day in a local recording studio) but their re-cut version of *Tomorrow* soon was added to the station's heavy-rotation playlist—at listener demand! Amazingly, by year's end their song had reached the Number One slot in the Aussie rock music charts, and Silverchair found themselves voted Down Under's top new band—all accomplished before the boys had even signed a record deal.

By the time 1995 kicked into gear, every label in Australia was pounding on Silverchair's door, begging them to sign on the dotted line. But rather than jumping at the first tasty contract that was shoved under their collective noses, these boys showed sense beyond their years, waiting for just the right deal to come along—a deal that would allow them to maintain total artistic control of their budding career. They finally agreed to sign with an indie label called Murmur Records and proceeded to record a four-song EP that launched their next single, *Pure Massacre*, to Number One—while at the same time, *Tomorrow* remained securely ensconced in the top five. Pretty cool for a bunch of teens who had

just product if you allow yourselves to be. We don't want that to happen. If people don't like it, that's too bad."

We won't tire you with the intimate details of the group's initial world-wide conquest—if you're reading this story so-far you probably know how **Frogstomp** sold two million copies in the U.S. and an equal number around the rest of the world. You also probably know how just as their fan base was soaring, some critics began dismissing Silverchair with such cute catch-phrases as "Nirvana in pajamas". And, most importantly, you know that the group's second disc, **Freak Show** rode its strong Zeppelinesque feel straight to mid-chart purgatory before quickly disappearing from the scene. So now with the appearance of **Neon Ballroom**, these still-baby-faced rockers from Down Under have reached a premature crossroads in their tender careers. Will they soar or will they sink? If their confidence has anything to say in the matter, it seems safe to say that we'll have Silverchair to kick around for a long time to come.

"We're very anxious for everyone to hear the new music," Johns said. "We're very proud of it. I think we've grown up quite a bit over the last year or so, and the songs we're recording show that."



**T**o a generation of fans—especially those weaned during the late '80s and early '90s—the name Duff McKagan will always be intimately involved with one of rock's most legendary bands...Guns 'N Roses. After all, the tall, blond bass beater was one of the few more-or-less stable ingredients in a notoriously tempestuous group that managed to sell over 20 million albums between their various tiffs, breakups and internal difficulties. That impressive sales total, combined with an unmistakable attitude and arrogance, became the Gunners' trademarks, and served to mark that unit (which also featured Axl Rose, Slash and Izzy Stradlin) as one of the most successful and influential bands in rock history.

But as we now fast approach the Millennium, it seems that Mr. McKagan has begun to distance himself from his historic past—as well as from many of the hedonistic practices which so characterized the Gunners' position atop the rock hierarchy. Today we find a clean and sober Duff, a guy who no longer wants to answer to the title of "bassist for Guns 'N Roses". Instead, the 34 year-old McKagan has decided to turn his life around; a life that was almost destroyed a few years ago due to more than a decade's worth of suffering from "rock star disease"...a penchant for too many drugs and too many drinks... So rather than responding to Rose's offer to join the most recent studio incarnation of G 'N R, Duff has revitalized his musical career with his latest solo outing, **Beautiful Disease**, a diverse and inspiring rock and roll collection that does indeed prove that there will clearly be life after G 'N R for this multi-talented performer.

"So much has gone on in my life over the last few years," he said. "Some of it was less than thrilling, but other parts have been really good. Having to battle against the ravages of my lifestyle was really difficult, but overcoming my dependencies was the best thing that ever happened to me. It opened my eyes—it turned my life around. It made me realize what was really important to me. I was offered a lot of money to stay in Guns 'N Roses, and I was very honored by that. But I realized that I had never gotten into making music for the money in the first place, so why should I start doing things for money now?"

As much as one tries to probe and prod McKagan to reveal the intimate secrets of his breakup with Guns 'N Roses, it quickly becomes clear that this is someone who holds no grudges, and certainly displays no malice towards his former group. Rather, after giving up his various vices, Duff began to realize how much of his life he had wasted over the last decade—much of it just waiting to

# DUFF McKAGAN LAYING DOWN HIS GUNS

BY ANDY SECHER

***"I was offered a lot of money to stay in Guns 'N Roses—but I never did this for money."***

see what the band would do next. As the months of waiting turned into years, and as his off-stage predilections grew more lethal, it became apparent to those around him that he was throwing away much of what could have been his most productive musical period. It's a realization he presents quite vividly in the new tune *Who's To Blame*, a song that features the lyrics: "What did I do today? Some people think I went and threw it away. But that was yesterday. I can't remember much of that, anyway."

"After everything I had gone through, I began to appreciate the little things in life," he said. "A lot of it had to do with me being much more honest with myself, which is not something I had ever done before. Once you start looking at life around you in an honest way, you see things much more clearly. Everything comes into perspective."

When your pancreas literally explodes inside of you due to too much imbibing—as Duff's did in 1994—that's certainly an incident that should give you a little added perspective on life. In fact,

that horrific situation almost killed McKagan, who was told quite succinctly by doctors upon his recovery that even one drink would be enough to terminate his very existence. In retrospect McKagan now recognizes that incident as the turning point in his life. It was as if the great rock and roll god-in-the-sky had reached down into the guy's very guts and told him he'd better shape up—or he was going to be shipped out...permanently!

"When I was released from the hospital the doctor said, 'if you go and have even one more drink, you will die. Just have a beer, and you'll be dead,'" McKagan said. "I'm fortunate that happened. Before that happened, I was trying to stop, but I couldn't."

Because of these past problems it would be easy to paint a verbal picture of McKagan as someone simply sitting around his homes in Los Angeles and Seattle doing nothing but drinking and doing drugs waiting for new G 'N R recording sessions to come along. But in all fairness it should be noted that he kept himself fairly busy during the intervening years with his first solo disc, which came out in 1994, and a highly publicized 1996 stint with the Neurotic Outsiders, a band which also featured Guns' drummer Matt Sorum and Sex Pistols guitarist Steve Jones. He also did a brief stint with his pre-Guns unit, the Seattle-based punk outfit, 10 Minute Warning, and even landed a gig portraying a rock and roll vampire on the sci-fi TV show, *Sliders*. Yet, all of that failed to provide Duff with the musical outlet he had been craving for so long. Now with the emergence of **Beautiful Disease** he believes he has finally found that outlet.

"A friend of mine—a guy who works at my record label—said that the music on this record reminds him of the Apocalypse," McKagan said. "That's because you're still standing afterwards going, 'Hey, I'm still here!' Lyrically, that's kind of what this album is."

Joined by such friends as his former G 'N R buds Slash and Izzy, on such songs as *Superman*, *Put You Back* and *Hope*, McKagan shows that he has the style, spirit and the talent to make a significant impact on the late '90s rock world. He realizes that his new disc isn't about to complete with the classic Guns 'N Roses albums for time or attention, but that's not his goal. Nope, Duff McKagan is a survivor, and at least for the time being, that's more than enough to keep him happy.

"I'm not saying this is the best record ever made," he said. "But it's the best one that I could do. I didn't write this record to get hit songs. I wrote it because it meant something to me. I'm very proud of it."





**DUFF MCKAGAN**  
**HIT PARADER**



## SHOOTING STARS

### MOLOTOV

For whatever reason, Mexico has never exactly become renowned as an international capitol of hard rocking music. This writer can vividly recall his only rock and roll trip south of the border, when the "arena" was nothing more than a burnt-down corn field and the headlining band was delivered in a gold-and-purple bus that resembled nothing more than a rolling bordello. So be it. Whatever Mexico's somewhat spotty rock and roll history may be, there's a band called Molotov out there that's bound and determined to change the way the world views their native land's musical product.

On the strength of their chart-topping debut disc, **Done Jugaran Las Ninas?** (which roughly translates into "Where will the girls play?"), bassist Paco Ayala, bassist Mickey Huodobro (yup, this unit has two bassists), guitarist Tito Fuentes and drummer Randy Ebright have single handedly revolutionized the Mexican rock market. By blending hip-hop attitudes with pure metallic mayhem, Molotov have managed to create an album that some critics have dubbed "The Beastie Boys go South of the Border." Their album has already sold an astounding 700,000 copies world-wide, and now the band's assault on the United States has begun. They've already toured the nation opening for the likes of the Deftones, and everywhere they've gone the response has been uniformly loud...and uniformly favorable.

"It's really exciting to take the band to an international audience," said Ebright, who was born in Louisiana but has lived in Mexico virtually all his life. "We don't want to believe that what we do should be limited to just a Mexican market—or even just a Latin market. This is music for the world."

Indeed such Molotov songs as *Puto*, *Cerdo* and their amusing rendition of Queen's *Bohemian Rhapsody* which they rechristened *Rap Soda y Bohemia* (which appears on their new **Molomix** enhanced CD) mark these guys as potentially big players on the world hard rock scene in the months ahead. Their satirical social bent, razor-edged musical forays, and distinctly latino flavor mark Molotov as a band that clearly has it all workin' for them.

"We like the idea of bringing the 'rap in Espanol' theme to the world," Ebright said. "It's time for this kind of music to gain a wider audience."



### FURSLIDE

You may learn that Furslide's guitarist, Jennifer Turner, used to tour with Top-40 priestess Natalie Merchant, and you're likely to lose your lunch...or at least turn the page. But before you do, check out the nasty sounds she produces along with bandmates Jason Lader (bass), and Adam MacDougall (drums) on Furslide's debut album, **Adventure**. Clearly, this isn't music designed for the faint-

of-heart or the limp-of-wrist. This stuff rocks, pure and simple, and if you don't believe us (shame on you!) then just ask anyone who's caught the Furslide crew as they've toured the land with Lenny Kravitz over the last few months. They'll tell you that Ms. Turner and crew produce some of the rawest, nastiest guitar-laden riffs of recent vintage.

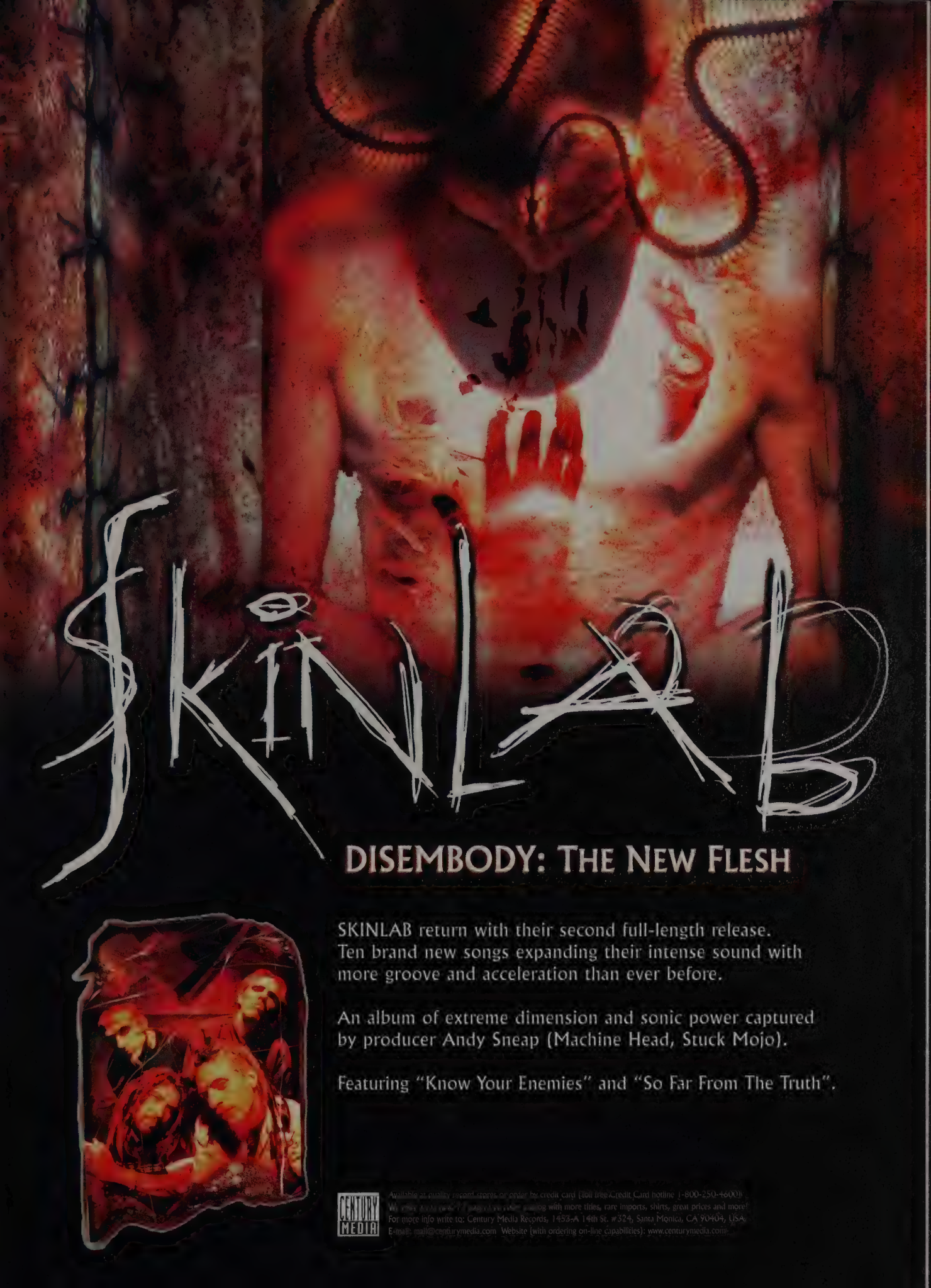
"Our goal from the very beginning was to make interesting music," Turner explained. "It's almost pointless to put a band together with the idea of making hit singles. It just doesn't work that way. You're better off taking some chances, going out on a few limbs, and see what develops."

As shown on such songs as *Over My Head*, or the band's first single, *Skinny Girl*, Furslide do seem to enjoy living atop rock's cutting edge. Little is predictable and even less is played-for-safe in this group's musical world. Rather this is rock designed expressly to fuel one's imagination and take the heart on flights of fancy. Now all Furslide need to do is make sure they find a receptive audience for their eclectic sounds.

"We think there are people out there who will enjoy this," Turner said. "If not, we can honestly say that at least we enjoy it."







# SKINLAB

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# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**A** lot has happened to Slaughter since the last time we caught up with them. With the death of their guitarist Tim Kelly last year, the band was forced to become an even more resilient unit. While the guys were always a pleasure to hang with, you could tell there had been a lot of soul searching and reflection on their part over the past 12 months. Even the way vocalist Mark Slaughter, bassist Dana Strum and drummer Blas Elias reviewed our video reel was more observant and pensive. With a new studio album in the works featuring a new guitarist Jeff Blando, Slaughter is looking forward to another summer on the road.

## Got You (Where I Want You), *The Flys*

**Blas:** It's not that bad really.

**Mark:** It's cool, pretty melancholy. I think it could have been a lot more powerful if they added a little more aggression in the chorus, it could have gone somewhere.

**Jeff:** The music blows. The vocals are there, it's just the music. It's dead.

**Dana:** I'm asleep. This is putting me to sleep.

**Blas:** I kinda like it. It's got melody, you see the band in the video. At first I thought it was going to be a STP rip-off, but then they did their own thing. The video actually turns me off more than the music. It's just too teenage... It's a Gap commercial. It's a much better song than it is a video.

**Jeff:** What's it about? Suicide? Everyone is leaping off a cliff.

**Mark:** Cliff diving. I used to do that just outside of Vegas. That's just called pure stupidity.

**Dana:** It just seems like everything else you've seen before without a moment of originality to it's life.

## Pretty Fly (For A White Guy), *The Offspring*

(Just after the intro) **Blas:** It sucks already. I wanted to hear Def Leppard.

**Mark:** Actually I think the Offspring are kinda cool. At least they're are out there rocking. It's fun. If you were driving in your car listening to this, you'd crank it up immediately.

**Dana:** I love the fact that they are taking the whole 'bro' thing with the Chevys and putting an edge to it. They're taking the whole rap vibe of video and shoving it down everybody's throat.

**Blas:** Monster Magnet did a much better job at doing that. It's a cheesier version of the Monster Magnet video. I don't get it. Maybe I'm too old. It's just too teen-age for me.

**Mark:** If anyone is going to have teen-agers, it's you, Blas. Blas is our e-mailer. I like it. It's bright, it's a good time, they're having fun. There's comical points.

**Dana:** It's fun. Nothing wrong with that.

## Fly Away, *Lenny Kravitz*

**Jeff:** This is cool. Lenny can't do anything bad. Except he looks too much like O.J. Simpson with his new haircut.

**Mark:** I thought this was a great record. I love this album. Although he recorded this album digital, it has an analog approach to it.

**Dana:** The look of the video is very cool. It looks all old like it's from the '60's. Very

fitting to the song. The song rocks. It's cool and it's music.

**Mark:** Great melody, harmonies, it's got something going on.

**Jeff:** He's sporting some bell bottoms too, that rules. That's the best part.

**Dana:** Very cool. Very refreshing to see that.

## Got The Life, *Korn*

**Mark:** What's really cool is, especially with this one and the Lenny Kravitz video, is that these guys are really good players.

**Jeff:** There's a lot of good energy here.

**Dana:** The video has a lot of cool colors, it's



bright and the clothes they are wearing is stuff you can't wear in high school. We all remember what that was like. The music is nothing I'd buy though; it's music for 13 year-olds.

**Blas:** It's just a bit too young for me. I guess we're all too old. I guess the song would not be too bad without the 13 year-old video. When you go to the mall you see 13 year-olds dressed like that.

**Dana:** Yeah, I don't believe anyone over seventeen years old wants to look like that, or act like that. But when you're in junior high it's cool to look like that 'cause you piss people off.

**Mark:** I dunno, I think it's cool. I actually like these guys. I think it's rock and roll rebellion, which is always young anyway. I think rock and roll rebellion attitude is the basis of rock and roll. It's not a teenage thing, it's just got a young attitude. It's aggressive, it's cool.

**Dana:** Personally I'd rather see Marilyn Manson.

## What's It Like, *Everlast*

(after a long period of silence) **Dana:** It just seems so generic. It's everything you've seen

before over the last four years.

**Mark:** I think it's nice that they are trying to address social problems and what's going on in the world, but music, at least for me, is an escape from a lot of the things in life that you're faced with. You're obviously faced with reality on a day to day basis, but this is just not my cup of tea.

**Dana:** It's just been done to death. A group like this allows people to go see the Kiss concerts all over the country. The more videos like this that get put out, the bigger the Kiss, the Sabbath tour will be.

**Mark:** It's pretty homogenized. It really doesn't go anywhere. There's no climactic point to the song. I like songs that move you and make you feel up. This just goes on. It doesn't do anything for me.

**Blas:** If this was a radio station, it would have been changed long ago.

## Slide, *Goo Goo Dolls*

**Blas:** This sounds cool already.

**Dana:** Great tune. They write great songs.

**Mark:** I think these guys are great. One of the things that Warner Bros. did right. It's fresh. If you listen to any of the alternative radio stations, this is the only thing that would come through that sounds fresh and it makes you feel good. It makes you feel

like the windows just opened up in your car and the sun just started shining, and you actually feel uplifted. And even their ballad makes you feel something. Even the video works, it seems that everything these guys do is on it.

**Dana:** And it shows the band playing, it's what they do. It's not as if they are dressed up like bell-boys in an elevator.

**Blas:** It's also shows them as likable people. Some of the other bands we saw didn't seem like you'd want to hang out with them.

**Mark:** Well, they have been around for a long time. I think they were just on the cusp of calling it a day and I'm glad that they

are finally doing well.

## Dragula, *Rob Zombie*

**Mark:** Just when Marilyn Manson started doing what he was doing, Rob Zombie just went a step further.

**Blas:** I think he's extremely creative. He does all his own videos himself and that's something by itself. It's all his vision.

**Mark:** He's doing the techno thing with live drums, a good combination of live music and electronics, the way he goes in and out of it. It's good. Obviously he doesn't have the whole White Zombie band behind him anymore, it's a new vision. It's his vision carried on one step further.

**Dana:** It's a very well done video, he really knows his stuff. The music is very cool. The make-up job is amazing.

**Mark:** You know, you could definitely see with Rob Zombie, Kiss, Marilyn Manson, it's a show. And after all the alternative and the other stuff, people are finally starting to realize that there's more to seeing a band than hearing what was on their albums. At least this is theatrical and it's a better show to see. Whether, it be controversial or just has a look to it.



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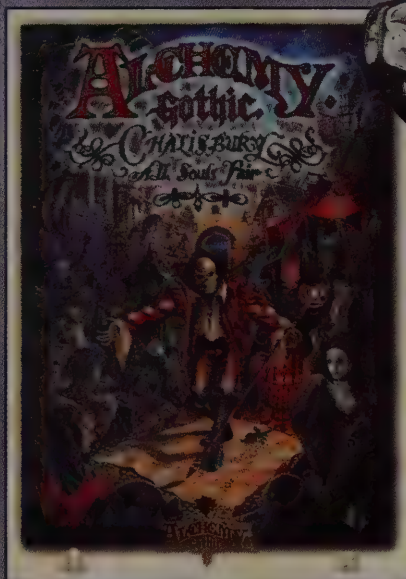
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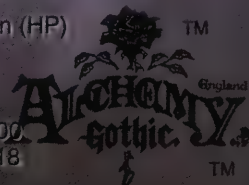


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# INDIE REVIEWS

## **GALACTIC COWBOYS, AT THE END OF THE DAY**

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065;

phone: 805-522-9111)

The Galactic Cowboys are a band with a decidedly choppy history. Once a major label group that got lost in the shuffle created by then-labelmates like Guns N' Roses and Nirvana, these Houston rockers have now returned to their indie roots with their latest offering, **At The End Of The Day**. All the "classic" GC stylistic quirks are there—the big guitars, the tongue-in-cheek lyrics, the in-yer-face attitude—which combine together on songs like *Nothing To Say* and *The Machine Fish Suite* to create a highly entertaining listening experience.

Rating: \*\*\*\*

## **DEICIDE, WHEN SATAN LIVES**

(Roadrunner Records, 536 Broadway, New York, NY 10012; phone: 212-274-7500)

You've got to hand it to Deicide. In the always competitive Death Metal world—where there seems to be a demonic force both literally and figuratively lurking around every corner—these Florida-based dirge merchants have managed to create and maintain a solid foothold atop the metallic ladder. With the release of their latest disc, **When Satan Lives**, vocalist Glen Benton and his not-so-merry men put a refreshingly nasty new face on the time-worn "The Devil Is With Us" themes that over the years have grown as old as mouldy bread. On such tracks as *Slave To The Cross*, *Believe The Lie* and *Trick Or Betrayed*, you get the definite sense that these guys believe every word they present...scary thought!

Rating: \*\*\*

## **SINISTER, AGGRESSIVE MEASURES**

(Nuclear Blast America; phone: 212-979-8069)

It's been three years since the rock world last heard from Euro-metal masters Sinister. (My, time certainly does travel fast, doesn't it?) During that time the band has changed vocalists (Mike...out! Erik...in!) and completed work on their new



disc, **Aggressive Measures**. That title certainly says it all, because this is one super-aggressive display of heavy metal power. At times the band may show all the artistic creativity of a mongoose in heat, but that does little to detract from the unrelenting, raw power they bring forth.

Rating: \*\*\*

## **KERVORKIAN DEATH CYCLE, DARK SKIES**

(Metropolis Records, PO Box 54307, Philadelphia, PA, 19105; phone: 215-248-7488)

If nothing else, the band called Kervorkian Death Cycle wins this issue's award for "band name of the month." Named after the renowned "Suicide Doctor", this California-based unit plows through the industrial backwaters with a keyboard and synth-heavy package that is definitely "out there". Impossible to classify, and quite honestly, at times hard to digest, the music contained on the group's sophomore album, **Dark Skies**, is as unusual as its creator's name. But if you like sounds clearly on rock's cutting edge, then give this one a listen.

Rating: \*\*





#### SOILENT GREEN, *SEWN MOUTH SECRETS*

(Relapse Records, PO Box 251, Millersville, PA. 17551;  
phone: 717-397-9381)

It seems safe to say that Soilent Green are most likely the best grind-core metal band ever to hail from the state of Louisiana. Come to think of it, they may very well be the *only* band of their ilk ever to emerge from the Southern state. But, the fact is that on their second album, ***Sewn Mouth Secrets***, Soilent Green's interesting melding of diverse metal styles proves to be a winning formula. It's not like you haven't already heard most of this before, but the group's mix of metal, hardcore and even a touch of cajun-inspired riffage makes everything seem surprisingly fresh and alive—especially on such tracks as *Breed In Weakness*, *It Was Just An Accident* and *Her Unsober Ways*.

Rating: \*\*\*

#### BOLT THROWER, *MERCENARY*

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065;  
phone: 805-522-9111)

Things have been shaken up in the hard & heavy world of Bolt Thrower over the last few years. The band lost their singer and their drummer following their last tour, and took quite a bit of time before resolidifying their lineup and returning to the recording studio to begin work on their latest disc, ***Mercenary***. Filled with brutal guitar work, and the ungodly vocals of returning frontman Karl Willetts

(who replaced the departed Martin Van Drunen last year) the disc may represent the highlight of this group's decade-long career. Definitely an acquired taste, if you like you metal presented with an uncompromising intensity, then Bolt Thrower may be the band of your dreams.

Rating: \*\*\*

#### MESHUGGAH, *CHAOSPHERE*

(Nuclear Blast America,  
phone: 212-979-8069)

Every time we review an album by Meshuggah, we wonder if these Swedish metal merchants know that their name translates to "crazy" in Yiddish? We figure they do...but who really cares? The bottom line is that the music contained on this unit's latest sonic offering, ***Chaosphere***, stands as an intricately-performed example of the "new breed" of Euro-metal. As with each of the group's previous six albums, this one represents a major step forward in terms of both instrumental execution and lyrical depth. And while this hard rocking quintet aren't about to change the face of the contemporary music world in any way, shape or form, there's no denying that their approach remains, pardon the expression, solid as a rock.

Rating: \*\*\*



**RATING SYSTEM: \*\*\*\*\*EXCELLENT \*\*\*\*VERY GOOD \*\*\*GOOD \*\*FAIR \*POOR**



# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

## FLIGHT 16, FLIGHT 16

Since the release of their debut album, Flight 16 have been making quite a name for themselves in upper-crust rock circles. With their inventive hard rocking style, this unit has been singled out by a variety of industry forces as potentially being the "next big thing" candidate at some point in the not-so-distant future. Judging by such songs as *It's A Shame*, *Snap* and *If All The World Hated Me*, it easy to understand what all the commotion is about. No, Flight 16 may not have reinvented the rock and roll wheel on their debut effort, but they've certainly used that wheel effectively to get themselves rolling along in the right direction.

Grade: B

## DUFF MCKAGAN, BEAUTIFUL DISEASE

It's been a long while since former Guns 'N Roses bassist Duff McKagan found himself living in the public eye. But with the appearance of his new solo disc, *Beautiful Disease*, the tall, thin rocker seems well prepared to reenter rock society with a bang. Now clean and sober, much of McKagan's new music reflects the benefits of his more sedate lifestyle while other tunes—most notably *Who's To Blame*—talks directly about the troubles that have infected the G 'N R rock and roll machine in recent years. Though he is aided throughout the album by fellow Guns 'N Roses alumni Izzy and Slash, fans shouldn't mistake this as that long-lost G 'N R disc—rather, this is Duff McKagan making his own statement of purpose, and doing so loudly and proudly.

Grade: B-

## METALLICA, GARAGE INC.

Producing albums featuring a variety of cover tunes has been an integral part of the Metallica musical resume dating all the way back to the appearance of the band's original *Garage Days* disc in 1984. But with the release of *Garage Inc.* the Metallimen have taken their unique approach to a new level. Featuring two discs—one of newly recorded material, and the other featuring a compilation of the group's past cover efforts, *Garage Inc.* stands as a landmark achievement in rock and roll history. Not only do the group's unique interpretations of songs by the likes of

Thin Lizzy, Diamond Head and Bob Seeger rock in their own right, but hopefully they'll serve to introduce a new generation of fans to the tunes that first inspired Metallica to greatness.

Grade: A-



Metallica: Covering their territory.

## OFFSPRING, AMERICANA

Four years ago, the Offspring were the unquestioned darlings of the rock world. Their indie disc *Smash* sold over six million copies and helped establish the mid-decade appeal of the so-called Punk Renaissance. Well, four years later the rock world has changed...and so have the Offspring. With the release of their latest disc *Americana*, these Orange County rockers have revitalized their sound to some extent, maintaining the tongue-in-cheek good spirits and high energy approach while adding a fresh coat of artistic flash to the proceedings. The resulting package, as exemplified on the group's recent hit *Pretty Fly (For A White Guy)*, provides ample evidence as to why the Offspring remain one of America's premier pop/rock practitioners.

Grade: B

## SKID ROW, 40 SEASONS

The cynical among us could state that

perhaps '80s metal masters Skid Row might have been better served by releasing their "greatest hits" album *40 Seasons* on a mini-CD. After all, the band had a short, sweet run at the top, and their lasting impact on the rock universe is certainly open to question. With all that aside however, the fact is that this "hits" collection proves to be a creative and highly entertaining package from start to finish. In addition to the expected inclusion of such chart-toppers as *I Remember You* and the anthemic *Youth Gone Wild*, these Jersey rockers have chosen to include a variety of "B" sides and rarities that give their hard core fans (who, let's face it, are the *only* ones who are gonna pick this disc up in the first

place) a better look than ever at what made the Skidders tick.

Grade: C+

## SECOND COMING, SECOND COMING

The strident sound of classic rock and roll is too rarely heard these days—unless, of course, you're listening to one of those "oldies" radio stations. How refreshing, then, to hear *new* music presented with a prominent touch of classic hard rock attitude. Now, before you dismiss the band called Second Coming as yet another bluesy band trying to rekindle the halcyon spark of rock's yesteryears, let it be said that on their self-titled debut effort these boys clearly put their own twist on things. As proven by radio's quick acceptance of the band's first single, *Soft*, Second Coming have used hard rock's rich history as inspiration and motivation—not as a musical crutch to lean upon as a stepping stone.

Grade: B



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# SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

79) TRUMPETS OF JERICO

87) BITTER PILL

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## THE STORY BEHIND THE SONG: TRUMPETS OF JERICO By BRUCE DICKINSON

**T**he *Chemical Wedding* is the sixth solo album for Bruce Dickinson. Much like his previous releases, the songs on the album are largely grounded in myths and occult images. For those who don't know "The Chemical Wedding" is the language of the Alchemists—a union of man (base metal or lead) with the divine (gold). Dickinson became inspired by these elements and started writing songs based on its vibrant imagery.

One spin of his latest single, *The Trumpets of Jericho*, and it's not hard to visualize the former Iron Maiden's lead vocalist's strong interpretation.

"It's one of my favorite songs on the album," explains Dickinson. "*The Trumpets of Jericho* is about opposition and failure that comes from within. In the biblical story, the tribes of Israel have to bring down the walls of Jericho and they are told that if they blow their trumpets, the walls will come down..."

It's no surprise that Dickinson would add his own personal spin to an already famous historical account. "I have turned the story on its head," he sums up with a smile "and no matter how much you believe, the walls will not come down. In life, no matter how much you do right, it sometimes doesn't go your way and therefore you need to look at the external factors and not just within."





# TRUMPETS OF JERICO

(Recorded by Bruce Dickinson)

BRUCE DICKINSON

This is the maze of Life  
This is the maze of death  
This is the matrix of eternity  
The demon never sleeps  
The demon never lies  
He beats my heart and leaves no echo

What heavy burden holds me back

Atlas stands and laughs

In your robes of skin  
How many creatures live inside of you

Man is born forever free  
But is everywhere in chains  
Trapped inside this earthly prison cell

At the trumpets of Jericho  
Still the walls remain  
At the trumpets of Jericho  
Avalon in chains  
At the trumpets of Jericho

Still the wall remains

Throws the burden down  
Rolls the earth inferno

Fingers holding onto cracks  
Howling wind that blows me back  
Sucked into the grinding wheels of hell

As they drag you down  
In your clothes of lead  
See the golden light flashing  
Overheard  
Mocking you



Every step along the track  
Fear that reaches deep inside of me

At the trumpets of Jericho  
Still the walls remain  
At the trumpet of Jericho  
Avalon's in chains

This is the river of space  
This is the river of time  
Chase the dragons of infinity

There the grail remains  
At the trumpets of Jerusalem  
Still the walls remain  
Still the walls remain  
Still the walls remain

The silence of the tomb  
The wheel of fortune round...  
Temperance and death  
Still the walls remain  
At the trumpets of Jericho

Do you know who you are

The silence of the tomb  
The wheel of fortune round...  
Temperance and death  
Still the walls remain  
At the trumpets of Jericho  
Still the wall remains

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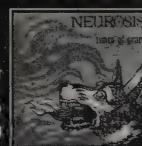
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### BITTER PILL

(Recorded by Motley Crue)

### MOTLEY CRUE

And the label said take two for the pain  
So now I medicate my brain  
The conflict rubs up against my grain  
But I can not flush this down the drain

We are so hopeless  
We are hopelessly in love  
She breaks my will  
She's my bitter pill  
Addicted to her  
Can't fight off the chill  
She blurs my world  
She's my bitter pill  
We creep the night  
Just to taste the thrill  
Hopelessly in love

She's the kind of love that drives a  
man insane  
She sticks her poison right in my vein  
Spinning around  
Over and upside down in love



She breaks my will  
She's my bitter pill  
We creep the night  
Just to taste the thrill  
Hopelessly in love

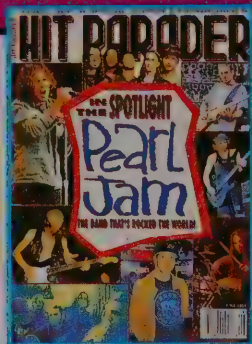
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She breaks my will  
She's my bitter pill

We creep the night  
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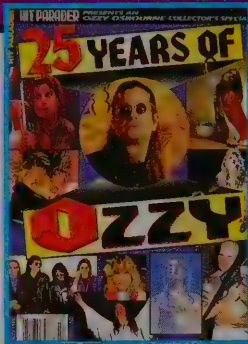
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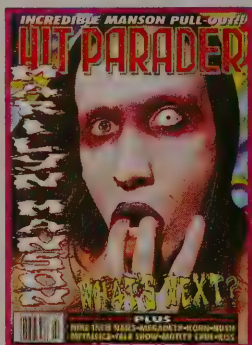
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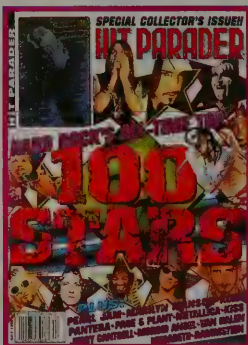
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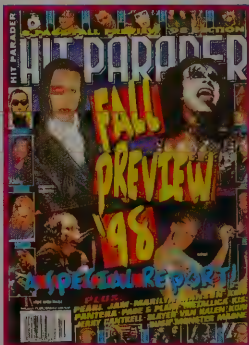
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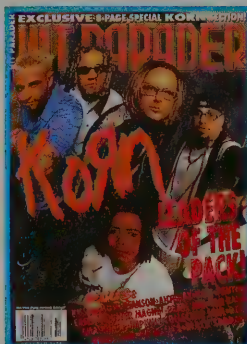
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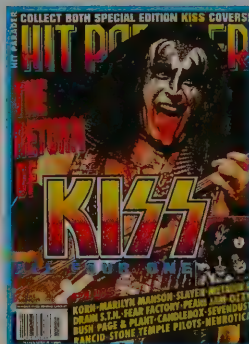
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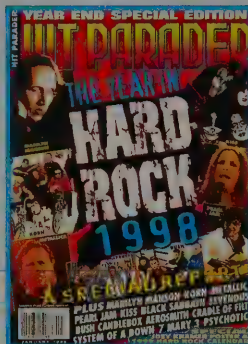
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Scratch the tears in for good  
sadist  
feels good  
life can't hurt on TV  
godspeed  
lucky now  
When he grabs your hand  
do you lick again  
but the taste has changed  
flesh remains

See what you go through  
with bleeding eyes  
got what you came for  
when hate is blind

You told me not to lie

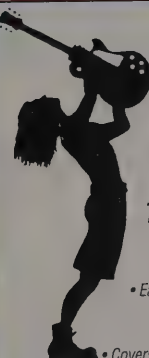
Anger persists to drown  
love it  
loathes you  
say you knife just won't kill  
try hard  
want it now  
when the taste has changed  
do you rest your face  
no eyes will close  
the hole grows

See what you go through  
with bleeding eyes  
got what you came for  
when hate is blind


You told me not to lie

The start of new days  
has nothing changed  
the sick knows no pain

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# GEARING UP

## TECH TALK

BY ANDY SECHER

For one generation of rock and roll fans—primarily those who came of age during the '80s—Tommy Lee will forever rank as one of the premier drummers of the music realm. For another generation—primarily those whose time of musical discovery occurred during the '90s—Lee will forever rank as the king of gossip-page fodder. None-the-less, as we prepare to approach the Millennium, the fact remains that Tommy Lee—both on-stage and off—must be considered one of the most high-profile performers ever to grace the rock and roll world. Through both his numerous notorious exploits with Motley Crue and his headline-grabbing antics with former wives Heather Locklear and Pamela Anderson, Lee remains a unique symbol of the contemporary rock lifestyle. But let's not ever forget that underneath all the tattoos, beneath all the *Access Hollywood* hype lurks the heart of one of hard rock's greatest performers. With that in mind, **Tech Talk** recently caught up with Lee (while on the road to promote Motley's new **Greatest Hits** disc) to discuss life in the rock and roll fast lane.

# TOMMY LEE

**Hit Parader:** Tommy, do you feel you've been given your due as a drummer?

**Tommy Lee:** That's a hard question for me to answer. Sometimes I do think that a lot of the other stuff that's gone on in my life has overshadowed some of the accomplishments I've had as a musician. I mean I'm the guy who's managed to make his drum kit do a full-360 on stage. And I'm the guy who's made his kit disappear right in the middle of a show. From a showmanship level, I think I've done a lot. It's hard for me to talk about myself as a player. I'd rather leave that to others.

**HP:** Well, others have called you the best hard rock drummer of your era.

**TL:** That's really nice of them. It's great to think that I've earned the respect of the fans and of fellow musicians. I know that Motley Crue has never been the kind of band that's geared towards having the critics say great things about us, so we've learned to live with satisfying ourselves rather than counting on hearing cool things from other people. But if someone does say something nice, it really means a lot to me.

**HP:** Technically, how do you feel your approach to drumming has changed over the years?

**TL:** To me it still has a lot to do with energy. It's a great release for me. I know that when I came out of prison a few months ago, I had the chance to play on a few tracks for Rob Zombie's new album, and that was an unbelievable release for me. You can just take all the energy, frustration, anger that you've been keeping inside and just let it out. It's a very healthy release for me. But, to answer your question more directly, I think I've become a better drummer over the years. I've learned to gain more control over what I do, and I believe that my technique has improved too.

**HP:** Did you get the chance to practice your

drumming at all during the four months you were in prison?

**TL:** (Laughing) No way! Basically, for those four months I was in solitary confinement, basically out of touch with everything that had been a part of my life. There weren't any drums around. I got the chance to work on my lyrics a lot during that time,

***"I think that a lot of the other stuff that's gone on in my life has overshadowed my musical accomplishments."***

but I didn't really touch the drums until I got out. But being away from the drums for four months taught me how much I appreciate them, and what an important part of my life they are. In fact, that was the best part of my prison experience—it got me to focus on the truly important things, and forget about a lot of the other crap that's gone on.

**HP:** You almost make your prison ordeal sound like a positive experience.

**TL:** Believe it or not, it was. When I went in there, I realized that either I was going to have the worst period of my life, or I was going to try and make something good come out of it...and I did. I can't say I recommend prison to anyone, but it's a great opportunity to get your head straightened out.

**HP:** At the beginning of your recent **Greatest Hits** tour you played a number of

shows at WWF wrestling events. How did those go?

**TL:** Until we were approached about doing those shows, I had no idea how large the audience for wrestling was. We went on a few of the WWF TV shows, and those things get amazing ratings! They're like the biggest thing on cable TV by a long shot. Millions of people watch that every Monday, and the people who watch wrestling are supposedly rock and roll fans. So it worked out very well for us. The reaction from the crowd was awesome, and the exposure we received was very helpful in promoting the **Hits** collection.

**HP:** Speaking of that album, how do you feel about having all of Motley Crue's best-known songs in once place?

**TL:** It's actually kind of surprising. I didn't realize we had so many great songs! It's funny, even when you're playing a show every night where a lot of those same songs are being presented, it's not the same as hearing them on one album. I think it's pretty impressive to hear all of those songs one after another. It makes me realize how much we've accomplished over the last 18 years.

**HP:** Some people might say that Motley is a band that represents the '80s— but what does the band represent as we approach 2000?

**TL:** Pretty much the same thing we always have... great rock and roll. We've always been true to ourselves, and that's not about to change. One of the reasons that Motley Crue has survived for so long is that it was never an act for us. The four guys you saw on stage, heard on an album or met on the street were real. A lot of the bands that came along after us obviously were more of an act. I think a lot of people want to rock and roll again, and when they do we'll be around to give it to 'em.





**TOMMY LEE**  
**HIT PARADER**



# INSTRUMENTA

BY MICHAEL SHORE

**W**ashburn, which has long been matching quality and playability with affordable prices well enough to be a familiar name to readers of this column, calls it "historic." And we must agree, we find it hard to recall ever covering a new guitar quite as beautiful as this one. **Washburn** calls it "The Blue Dolphin," and says, "No guitar ever built has matched the combination of incredible artistry, unsurpassed playability, and tone of this instrument."

Them's mighty heavy words, not least coming from a company known more for top-quality-at-surprisingly-good-prices than mere top-quality-at-ANY-price. And yes, this is an ACOUSTIC guitar, and a one-of-a-kind one at that. As we went to press, the Blue Dolphin was being offered for sale at a hefty \$15,000. But, hey, check out the details. The Blue Dolphin was designed and built by Yuriy Shishkov, a Russian-born classical guitarist and luthier (guitar-builder to you) who crafted it as a tribute to Jimmy D'Aquisto, the awesomely accomplished and rightfully revered genius who Washburn, without overstatement, calls "the greatest luthier of the 20th century." D'Aquisto's trademark guitar, the "Blue Centura," inspired the "Blue Dolphin." Shishkov comes out of a largely underground (til Glasnost at least) tradition where Russians, lacking modern technology, had to build their guitars painstakingly by hand—learning aspects of guitar craft that most American



luthiers take for granted, such as making tuners, bridges, turning wire into frets, doing inlay and marquetry, and hand-finishing the final product. The unusual amount and range of training, ingenuity, and sheer determination that go into such a background make Shishkov a rare luthier indeed.

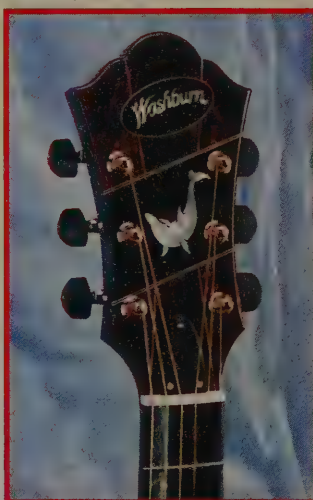
And yes, this is one rare bird—okay, rare oceanic mammal—of a guitar, too. Not just the gorgeous inlays but the soundholes and pickguard are all shaped like dolphins. Not triple-A but AAAA-grade curly maple and sitka spruce woods were used, along with pearl and abalone, ebony and antique ivory, silver and gold and exotic cocobola wood, to make the Blue Dolphin, which is also constructed with advanced, light-yet-strong bracing techniques to enhance its luscious, voluminous tone. In the mundane-details department, its specifications are as follows: 18" body, 1 7/8" nut width, and 25.5" scale neck.

No, the **Washburn** Blue Dolphin is not your typical *Instrumentally*

*Speaking* fare, and it IS kind of cruel to tell you about it even though you can probably only dream about it. But it's so magnificent we could not pass up the chance to let



you know about it. And hey, **Washburn** WILL soon be turning out a Blue Dolphin-inspired "Blueburst" version of its Centurion Les Paul-style solid body electric with acoustic tone chambers. To learn more, write: **Washburn International**, 255 Corporate Parkway, Vernon Hills, IL, 60061.

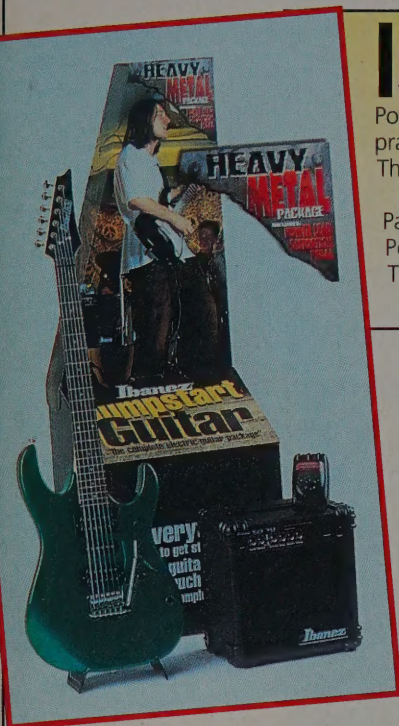


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**E**piphone, Gibson's long-established and well-respected "budget" division (in quotes because their stuff is so much better than the "budget" label might imply) has introduced a new Advanced Jumbo line of acoustic guitars, featuring the same basic unique body shape first introduced by Gibson back in 1934 (no typo there, 1934). Unlike the ordinary dreadnought shape, the Advanced Jumbos are more bell-like with rounder, larger upper bouts for sweeter highs and mids, while the wider waist and larger lower bout add volume and boost bass. Solid sitka spruce tops and mahogany backs and sides add to a more balanced and brighter sound than squarer-shaped dreadnoughts. The trademark reverse-belly solid rosewood bridge also helps make the jumbo's tone more distinctive, and there are Gotoh machine heads and optional Electar electronics. The models include the AJ-15, AJ-15E, AJ-1512, AJ18S, AJ-18SCE, and AJ-1812, as well as the anniversary editions (with 12th fret inlay reading "1873-1998" to mark Epiphone's 125th birthday, plus abalone binding and gold-plated hardware) of the AJ-28 S, AJ-3 5 S, AJ-30CE, and AJ40TLC. For more info write: **The Epiphone Co.**, 645 Massman Drive, Nashville, TN, 37210.

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# VIDEO VIEW

BY ANNE LEIGHTON

**E**ven though major labels are hesitant to release video clips to promote up-and-coming bands, some acts have been able to use clips to promote their own careers. Of course it helps if these guitar-oriented bands have either Nine Inch Nails or Beastie Boys-styled influences. Two up-and-comers are Pitchshifter and Cirrus. And while they're each from opposite ends of the world—Pitchshifter from the U.K. and Cirrus from Los Angeles—each group will admit that video has helped their career in this day and age, when MTV tends to seek out either pure urban or teeny bop music.

Industrial guitar rockers Pitchshifter have been involved in both the industrial music and video movement since their formation in 1991. They've sold clips and long-form videos to their fans, but have also done the old-fashioned touring thing, as well. Their latest album, **WWW.Pitchshifter.Com** was released on Geffen Records, and received superlative reviews. In addition the band attracted attention from Korn and other highly successful bands. Their video, *Genius*, is a very clever, yet dark work that features a serious bomb squad on a mission. The mission is to protect the world from an inevitable explosion of the band. It's very symbolic, as the band does—indeed—want their career to explode. This video has been played all over Europe, Asia, and also on MTV's **120 Minutes**.

Los Angeles' Cirrus are on an independent label, Moonshine, and have made formidable strides since their first album was released in 1997. With inspiration from from both rappers and Van Halen-styled guitarists, Cirrus decided to invest some of their advance money into making a very fun video, *On A Mission* (also the name of their current album). Although the band doesn't appear in their video, it's still an entertaining clip.

It's a take-off on two kids who want to play a Mortal Kombat-style game. One kid controls a happy-go-lucky klutz, who keeps beating aggressive characters until he comes across a female character. *On A Mission* gave Cirrus phenomenal exposure on **The Box**, **M2**, and **120 Minutes**. This American success helped them find a European distribution deal with a major label, Epic. And now you're reading about Cirrus, **FIRST** in Hit Parader.

\*\*\*

Ever since the preventable death of actor Brandon Lee in 1993, everything about **The Crow** has become extremely



**Pitchshifter: Breaking new ground.**

interesting to music fans. Although the Lee movie was an autistic triumph, the sequel **City of the Angels** was somewhat lame even though the great Iggy Pop and Ian Dury acted in that film. The television show, **The Crow**, is great, and offers great exposure to up-and-coming musicians. Beginning in production is **The Crow: Salvation**, and we have no idea if it will be as good as the Lee flick or a bomb like **City of the Angels**. We do know that **Salvation** will star Eric Malbius, who was in the cult film, **Welcome to the Dollhouse**.... America Online is working to set up a deal with WebTV, so that you can watch TV and check out the world's most popular internet provider at the switch of your remote!.... A Stanford University study says it's more healthy to rent movies than watch videos. After studying 1533 ninth graders, scientists have determined that teenagers who watch

music videos are likely to start drinking at an earlier age because videos glamorize booze. The study went on to say that teens who play video or computer games don't have to worry as much as their fellow video watchers....

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Here's two music videos for people with eclectic tastes—**HM All Metal** features Galactic Cowboys, Mortification and other Christian rockers (\$15/1-800-777-0955). Once in awhile there's a phenomenal subject profiled in a classical music video. Leonard Bernstein is such an important composer, whose work in music is respected by rockers-in-the-know. In fact, he created the Broadway play, **West Side Story**. He is the subject of a video documentary released by Winstar Home Entertainment.

And here are some top-notch movies available this month: **Les Vampires** is a ten-part/seven hour silent movie made in 1915. But it still has a relevant story, and available c/o Water Bearer Films. Other style pieces include the Broadway show **Cats** (PolyGram Home Video), **Anastasia** (Twentieth Century Fox video), and **The Mask of Zorro** starring Antonio Banderas (Columbia TriStar). Also check out the Edgar Allen Poe

classic, **The Bells**, starring Lionel Barrymore and Boris Karloff (Kino on Video), Karloff's **The Black Cat** (Universal), and **10**

**Supernatural Karloff Tales** (Something Weird c/o 206-361-3759).

Lots of folks will like these movie—Jon Bon Jovi's **Little City** (Buena Vista Home Entertainment), **Halloween h20** (Dimension), Wesley Snipes' **Blade** (New Line), Issac "Cartman" Hayes' **Shaft** (Peachtree, 1-800-294-6679), Patrick Swayze and Meat Loaf's **Black Dog** (Universal), Gwynyth Paltrow's **A Perfect Murder** (Fox), and Air Bud, Golden Retriever (Disney).

Cool cartoons now available include **Revolutionary Girl Utena** (Central Park Media), **Jungle Book-Mowgli's Story** (Walt Disney), many **Scooby Doo** Videos (Warner Home Video), and **Cartoon Crazy's Goes To War** which are stories starring Bugs Bunny, Elmer Fudd and Daffy Duck in stories about World War II (Winstar Home Entertainment).



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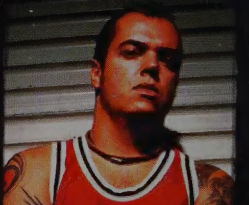
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